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L O N D O N .

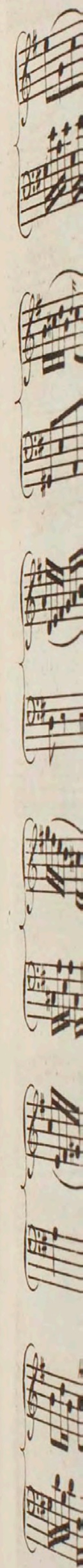
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SONATA

I





Moderato

SONATA I

The musical score is written in a cursive, handwritten style. It begins with the title 'SONATA I' and the tempo 'Moderato'. The key signature is one sharp (F#) and the time signature is 2/4. The score consists of eight systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'h' and 'f'. The handwriting is elegant and typical of 18th or 19th-century musical manuscripts.



2

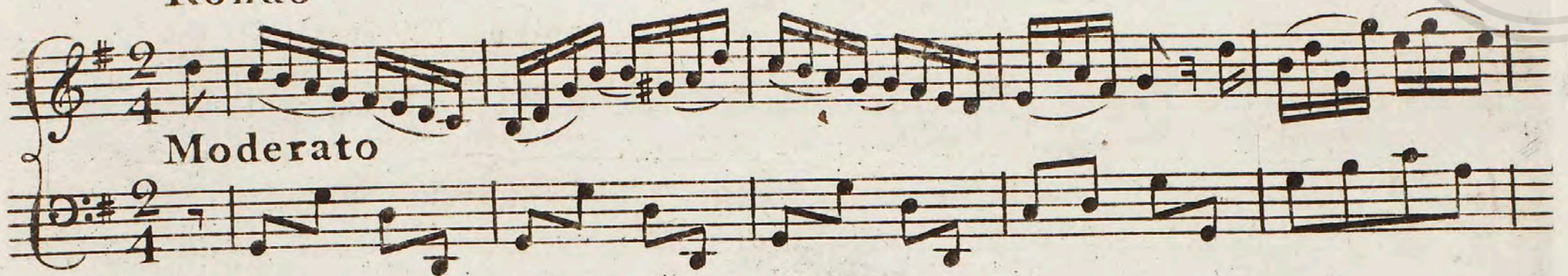
Lento

The musical score is written on six systems of grand staves. Each system consists of a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 3/8. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The paper is aged and shows some staining.



Rondo

Moderato





4

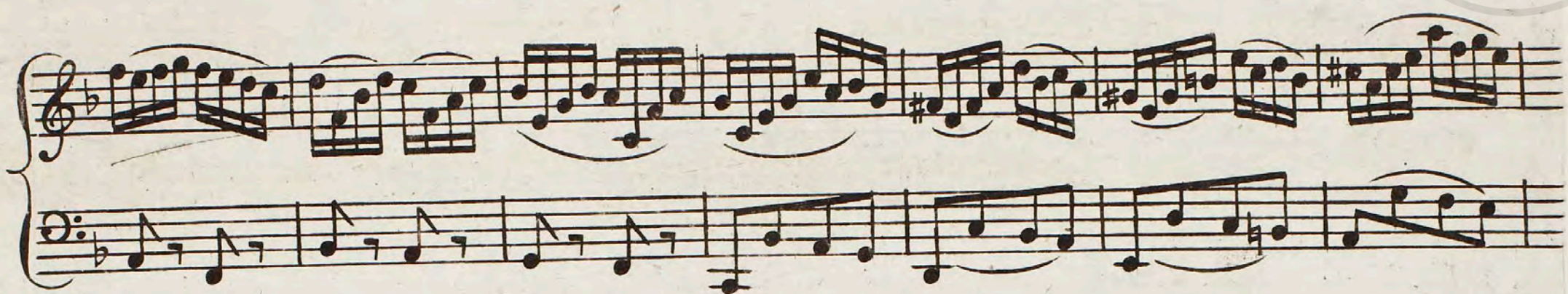
Moderato

SONATA

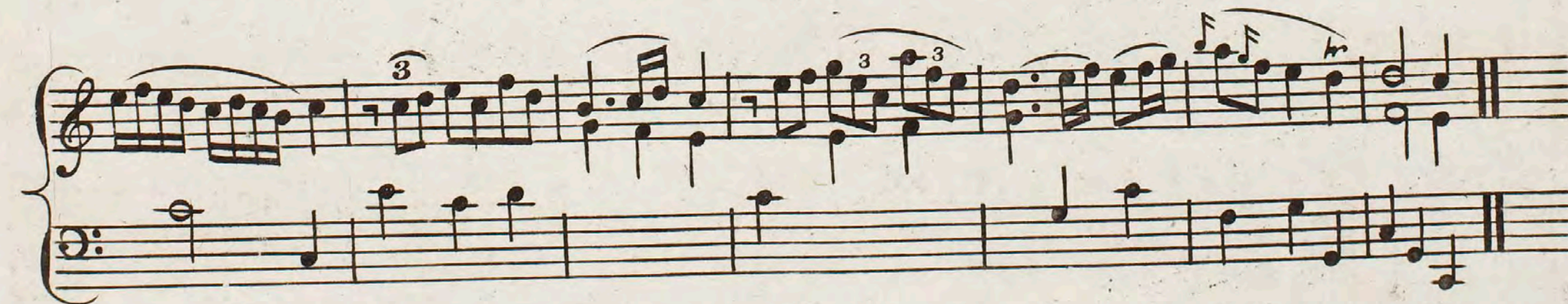
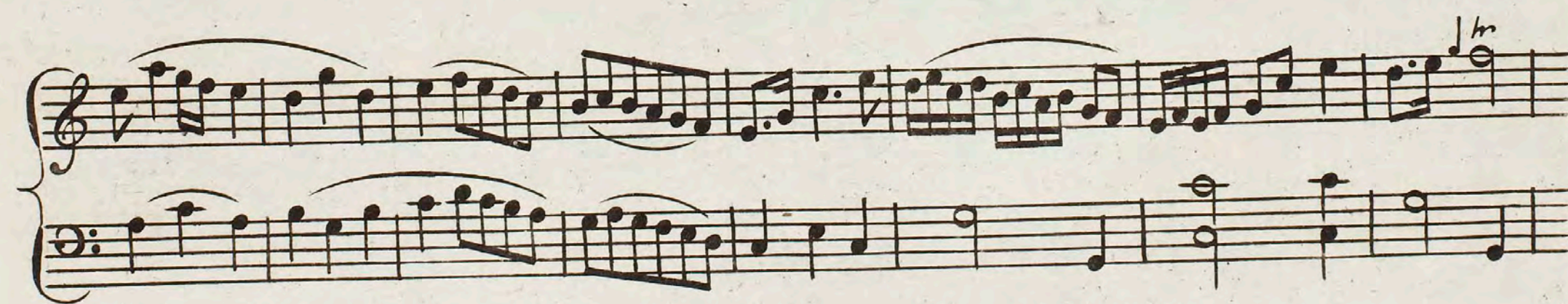
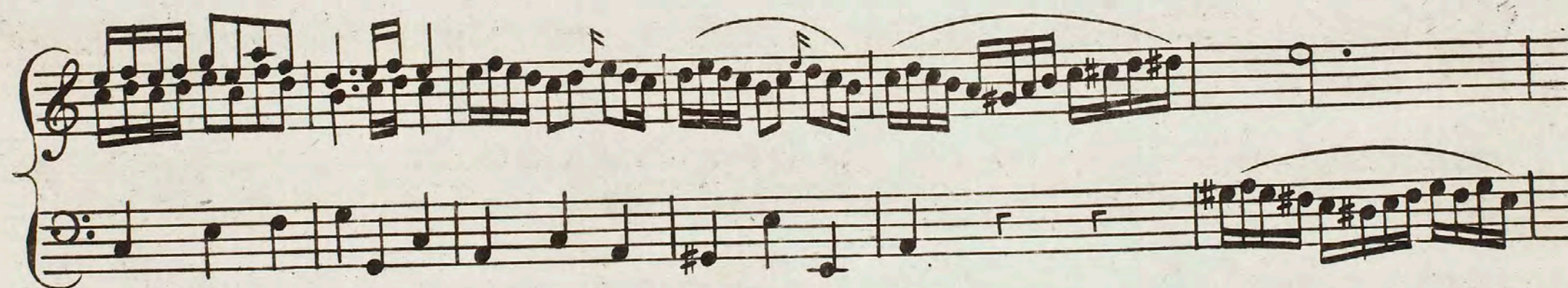
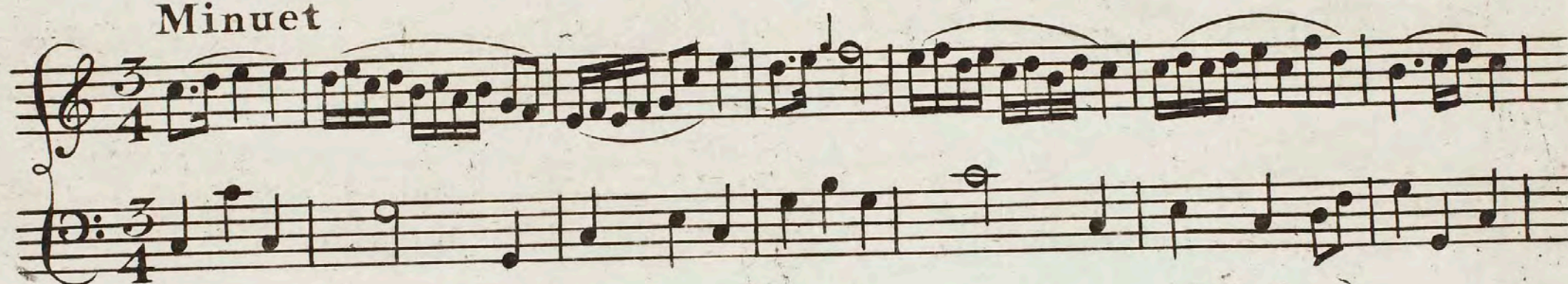
II

This page contains a handwritten musical score for a piece titled "SONATA II" in "Moderato" tempo. The music is written in 2/4 time and is in the key of B-flat major (two flats). The score is organized into six systems, each consisting of a piano (p) staff and a violin (v) staff. The piano parts are characterized by a steady eighth-note accompaniment, while the violin parts feature more complex melodic lines with various ornaments and trills. The notation is in ink on aged paper, with some visible wear and discoloration. The page is numbered "4" in the top left corner, and the tempo "Moderato" is written above the first system. The title "SONATA II" is prominently displayed at the top left of the musical notation.





Minuet





6 Rondo

Handwritten musical score for a Rondo, measures 1-12. The score is written in 2/4 time and B-flat major. It features a treble and bass staff system. The melody in the treble staff includes slurs, ties, and dynamic markings such as *sf* (sforzando) and *mf* (mezzo-forte). The bass staff provides a rhythmic accompaniment with sixteenth-note patterns. The piece concludes with a double bar line and repeat signs.



Moderato

SONATA

III

This page contains the musical notation for the third movement of a sonata, marked 'Moderato'. The score is written for piano and consists of eight systems of two staves each. The key signature is one sharp (F#) and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, beams, and slurs. The first system begins with a treble clef and a key signature of one sharp. The subsequent systems continue the melodic and harmonic development of the piece. The page is numbered '7' in the top right corner, and the title 'SONATA III' is prominently displayed at the top left. A circular library stamp from the 'Royal Academy of Music Library' is visible in the upper right corner.



8

Moderato

Handwritten musical score for a Moderato piece, page 8. The score is written in G major (one sharp) and 2/4 time. It consists of six systems of two staves each. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'f' and 'p'. There are also numerical figures like '3' and '6' indicating triplets or other rhythmic groupings. The handwriting is in dark ink on aged paper.



Rondo

The musical score is written for piano and violin. It begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The first system includes a repeat sign with a first ending bracket labeled '8.'. The second system continues the melody with a repeat sign and a first ending bracket labeled '8.'. The third system features a repeat sign and a first ending bracket labeled '8.'. The fourth system has a repeat sign and a first ending bracket labeled '6'. The fifth system has a repeat sign and a first ending bracket labeled '6'. The sixth system has a repeat sign and a first ending bracket labeled '8.'. The seventh system has a repeat sign and a first ending bracket labeled '8.'. The eighth system has a repeat sign and a first ending bracket labeled '8.'. The score concludes with a double bar line.



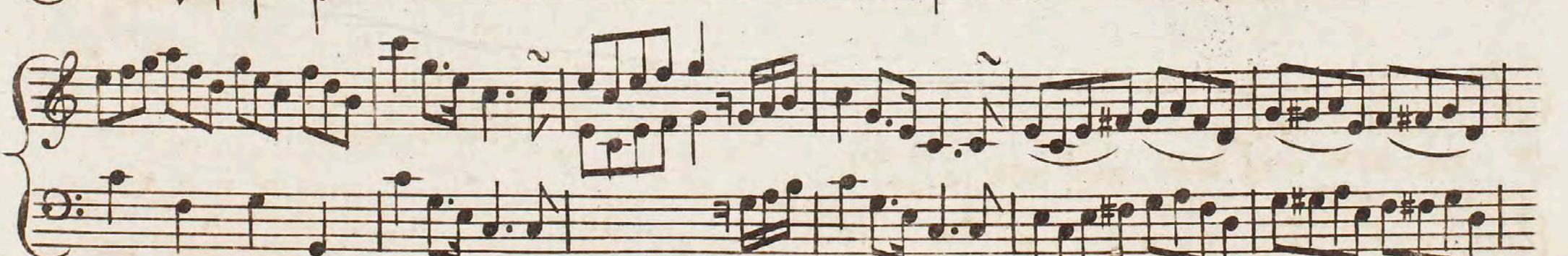
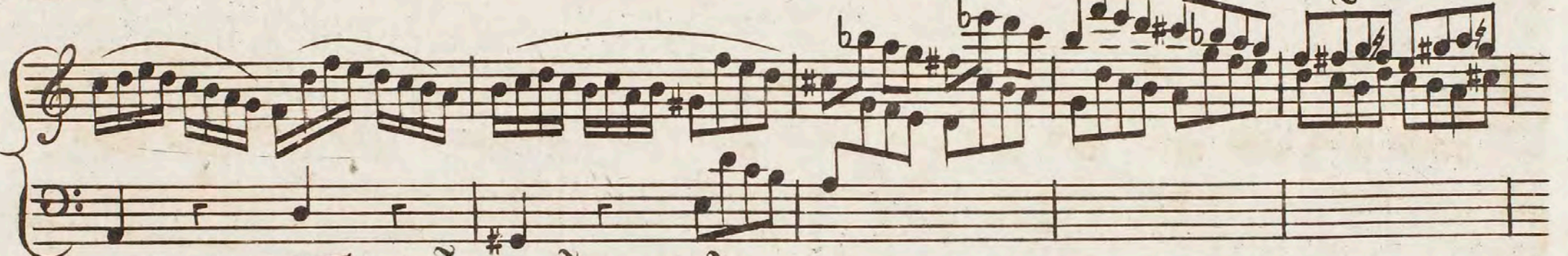
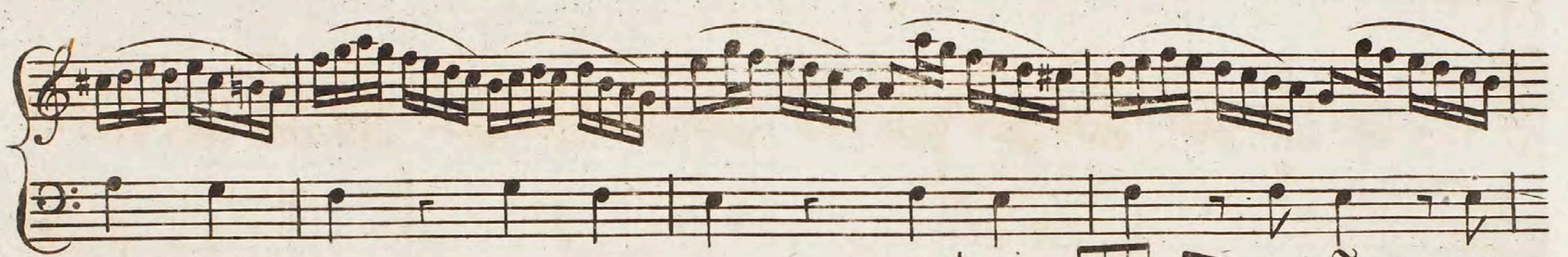
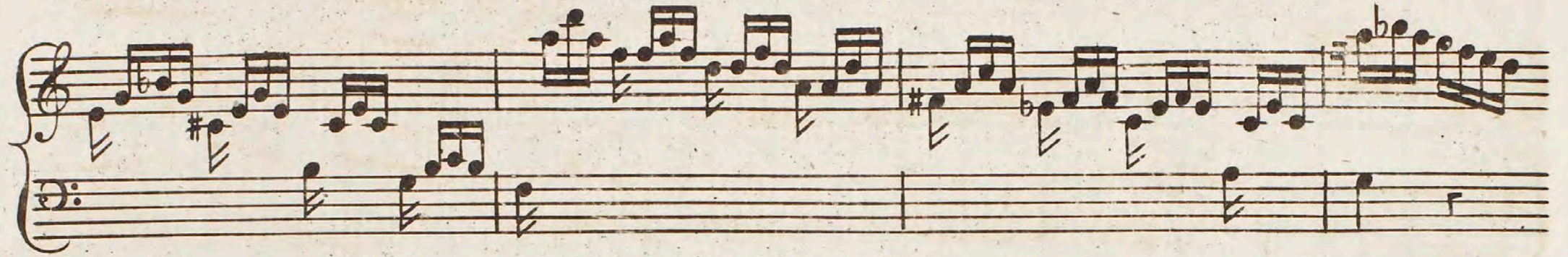
10

Maestoso

SONATA  
IV

This page contains the musical score for the fourth movement of a sonata, marked 'Maestoso'. The score is written in a single system with two staves, each consisting of a treble and bass clef. The music is in common time (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. The notation is handwritten in dark ink on aged paper. The first staff begins with a treble clef and a common time signature, followed by a series of eighth notes. The second staff begins with a bass clef and a common time signature, followed by a series of eighth notes. The music continues in this pattern throughout the page, with various dynamics and articulations indicated by the notation.







12 Rondo

The musical score is written on ten staves, organized into five systems of two staves each. The notation includes treble and bass clefs, a 2/4 time signature, and various musical symbols such as notes, rests, and accidentals. The manuscript is on aged paper with a decorative marbled border on the left edge.



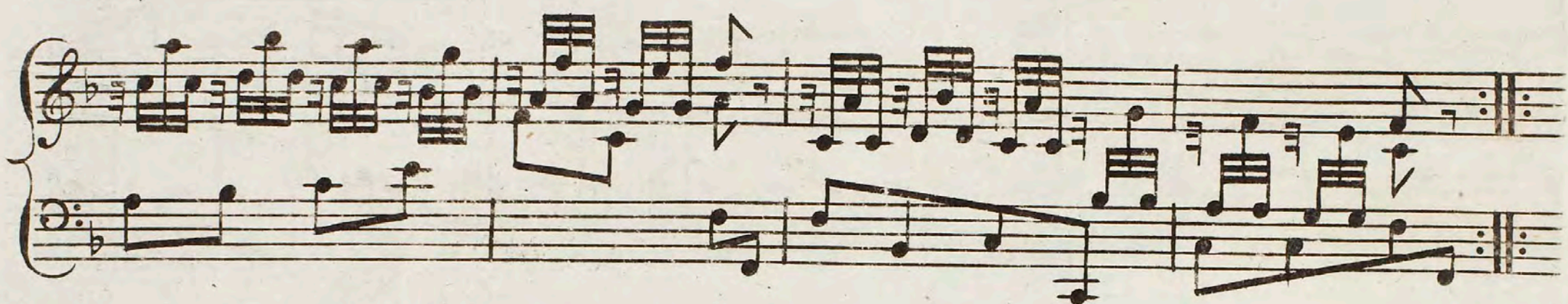
SONATA V Moderato

Musical score for Sonata V, Moderato, in 2/4 time. The score consists of eight systems of two staves each (treble and bass clef). The key signature is one flat (B-flat). The notation includes various musical symbols such as notes, rests, slurs, and fingerings (e.g., 6, 2, m). The piece concludes with a double bar line and the word 'Volte' written below the final staff.

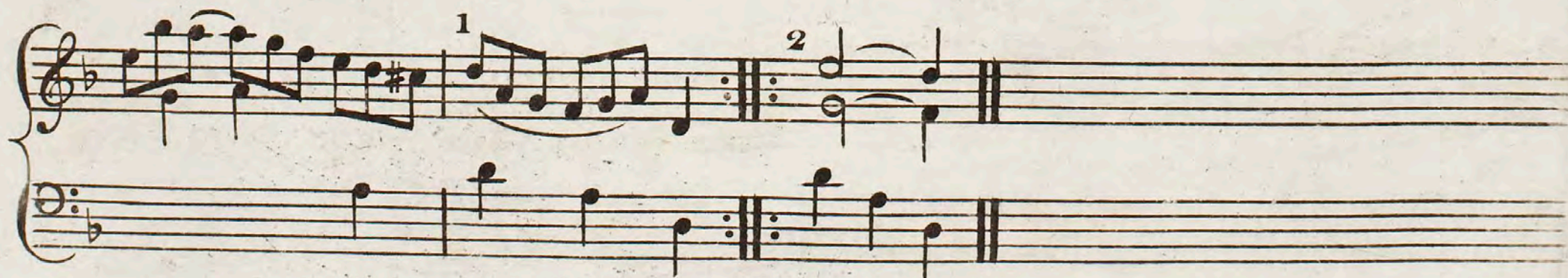
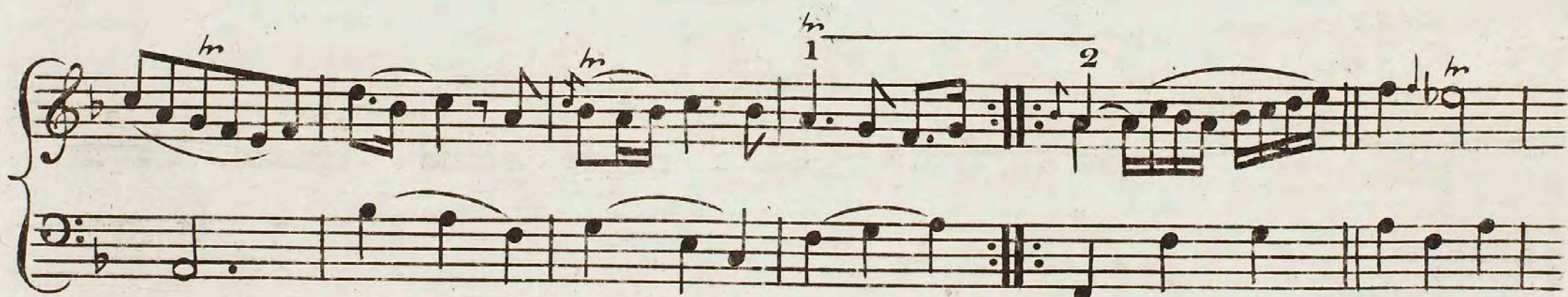


Handwritten musical score for a Minuet, page 14. The score consists of six systems of two staves each (treble and bass clef). The music is written in a historical style with various note values, rests, and ornaments. The key signature has one flat (B-flat). The first system shows a complex melodic line in the treble with many sixteenth and thirty-second notes, and a supporting bass line. The second system continues the melodic development. The third system features a prominent trill in the treble. The fourth system has a more active bass line with many sixteenth notes. The fifth system includes several sixteenth-note runs in the treble, some marked with a '6' (possibly indicating a sixteenth note). The sixth system concludes the page with a final melodic phrase in the treble and a steady bass line.





Minuet



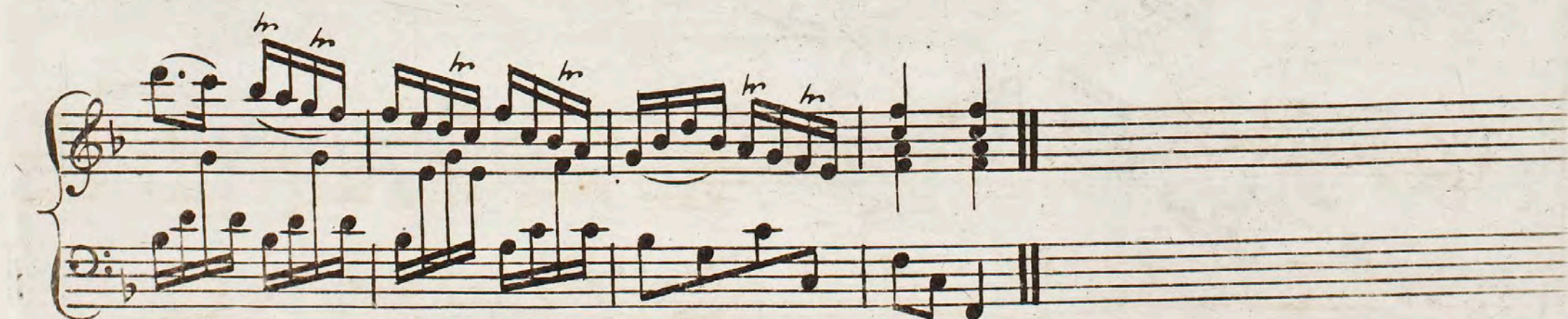


16

Vivace

The musical score is written in a single key signature (one flat) and 2/4 time. It consists of six systems of two staves each. The notation includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like 'm' and '6'. The manuscript is on aged paper with a decorative border on the left edge.







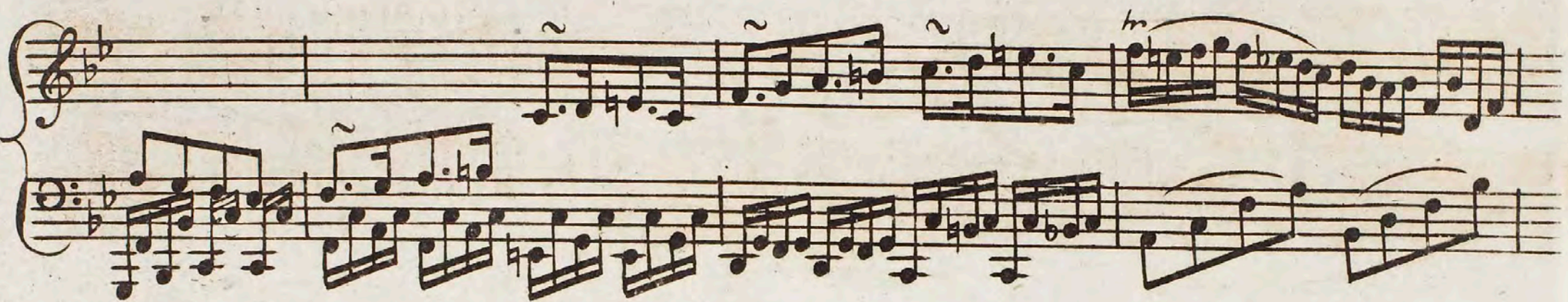
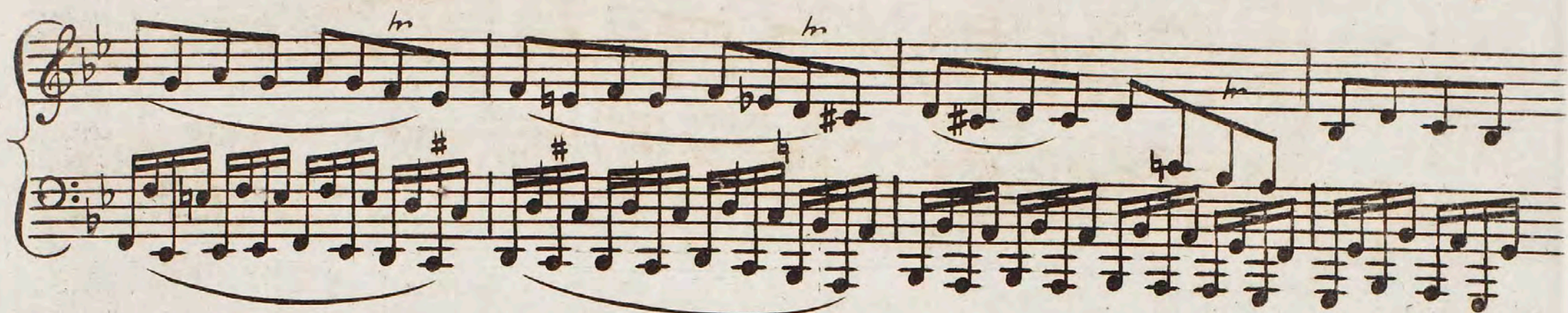
18

Maestoso

SONATA  
VI

This page contains the musical score for Sonata VI, Maestoso, page 18. The score is written in a single system with six systems of music, each consisting of a treble and bass staff joined by a brace. The key signature is one flat (B-flat) and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like 'm' (marcato) and 'f' (forte). The handwriting is in a historical style, and the paper shows signs of age and wear.

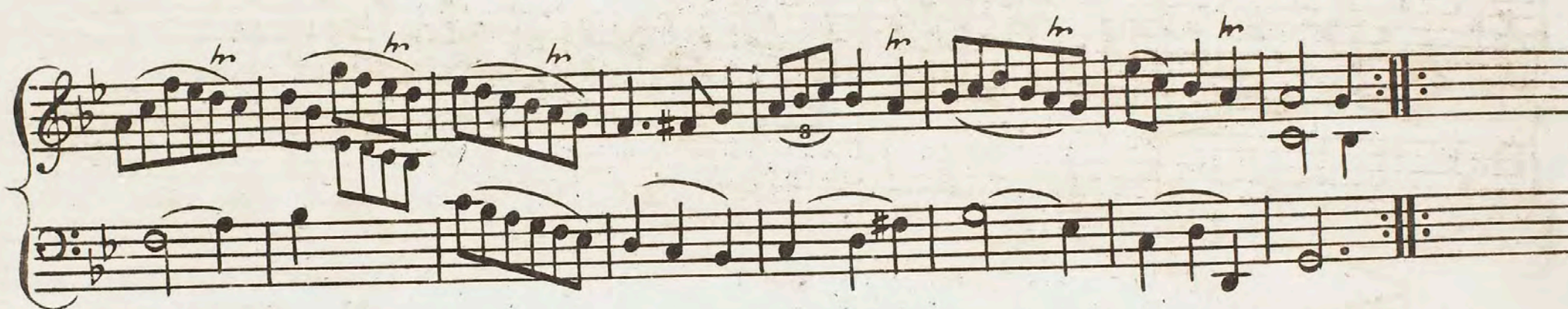
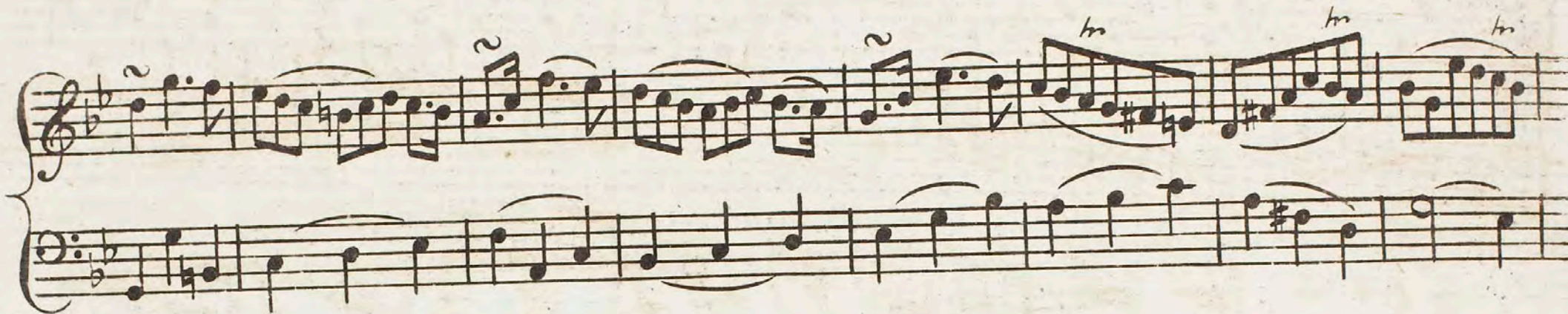
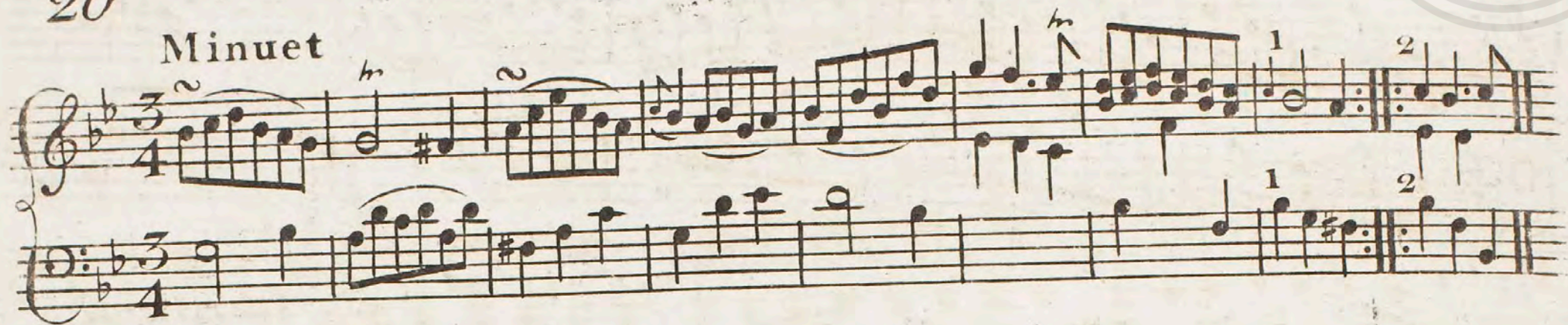




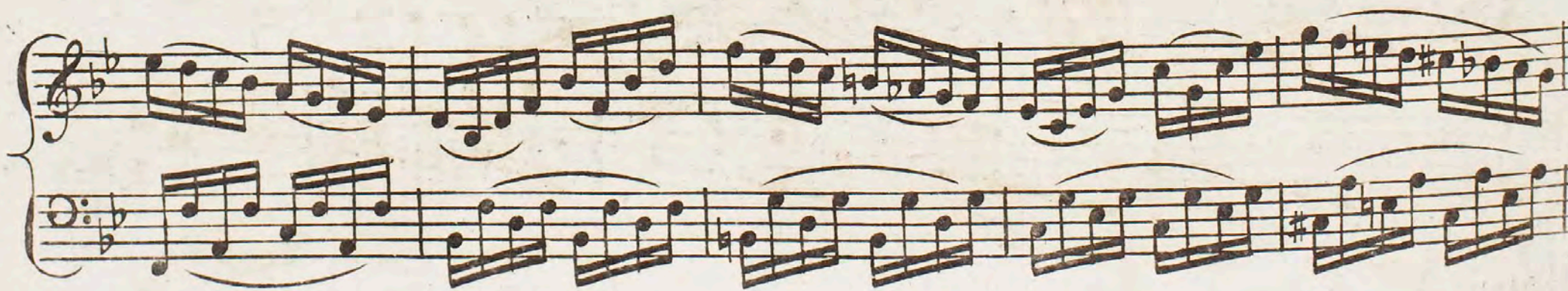


20

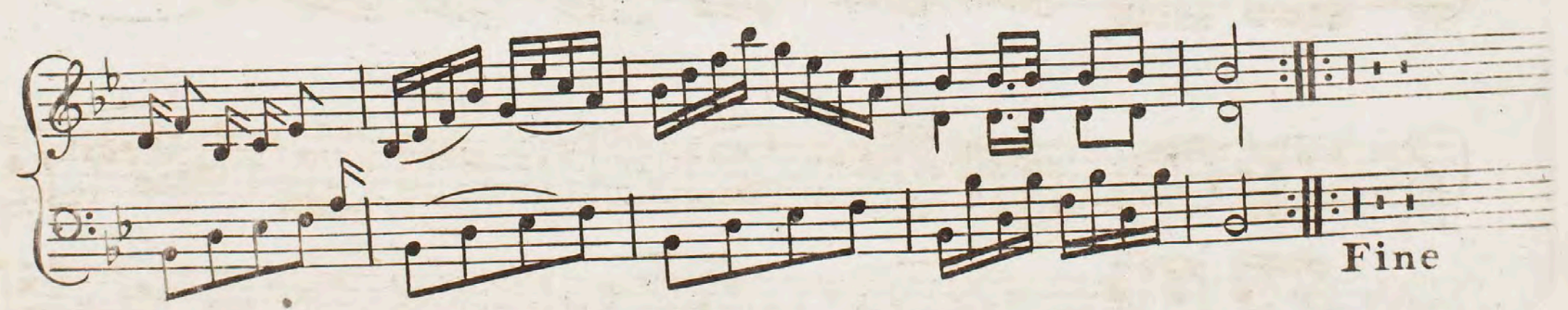
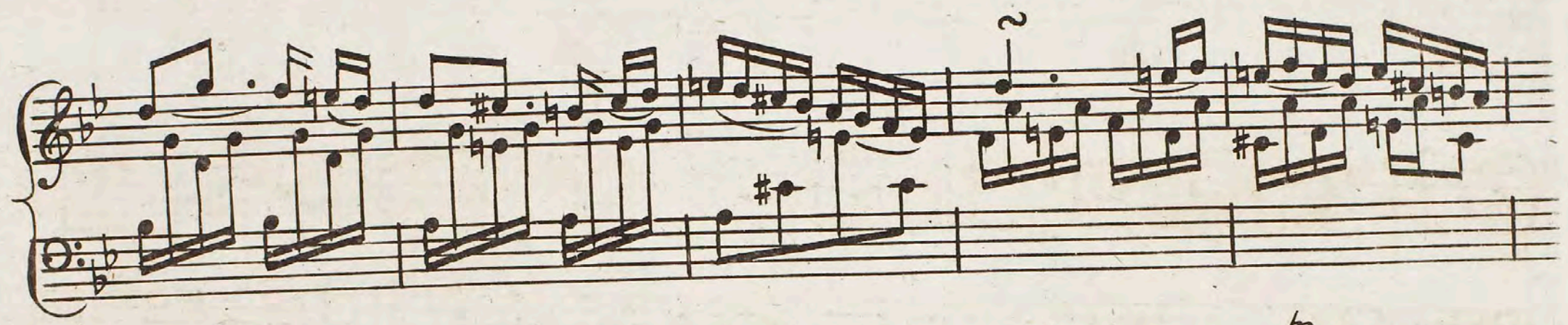
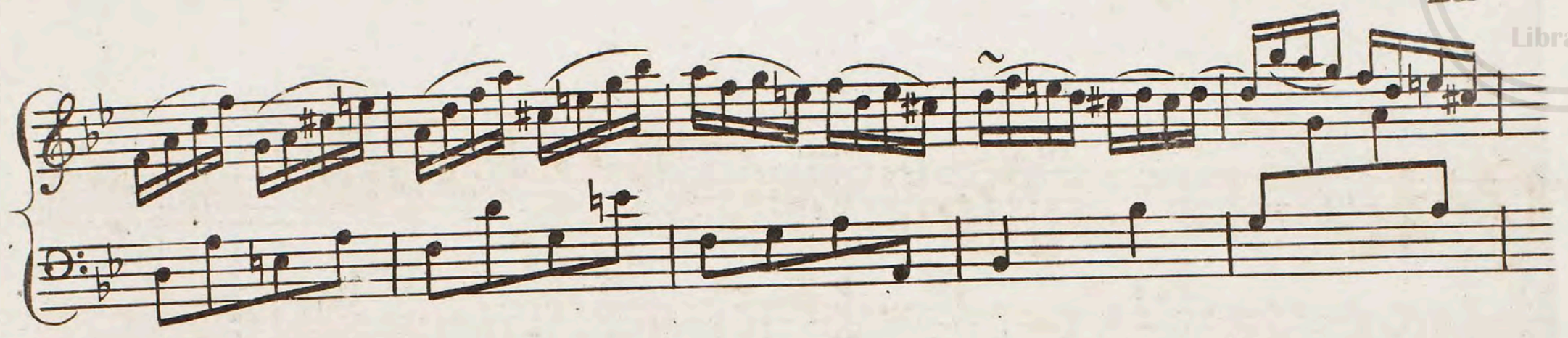
Minuet



Allegro











*[Faint, illegible handwriting and ghosting of text from the reverse side of the page.]*





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*J.S.*





*[Faint, illegible handwriting, likely bleed-through from the reverse side of the page]*







Maestoso.

The musical score is written for piano (p) and consists of 12 staves. The first two staves are a grand staff (treble and bass clef). The remaining ten staves are in pairs, each pair consisting of a treble and bass clef staff. The music is in common time (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The tempo is marked 'Maestoso.' and the dynamics include 'p' (piano). The score is written in a clear, elegant hand, typical of 19th-century musical notation. The paper is aged and shows some staining. A circular library stamp is visible in the top right corner.



PRIMO.

Maestoso

A handwritten musical score for a solo instrument, likely a violin or flute, in the Primo part. The tempo is marked 'Maestoso'. The score is written on ten systems of two staves each. The key signature is one sharp (F#), and the time signature is common time (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several slurs and accents throughout the piece. The notation is in a clear, elegant hand, typical of 18th or 19th-century manuscripts. The paper is aged and slightly discolored, with some visible wear and tear along the edges.



## SECONDO.

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The musical score is written on 14 staves, organized into seven pairs. Each pair is connected by a brace on the left side. The notation is in a historical style, featuring various note values, rests, and accidentals (sharps, flats, naturals). The paper is aged and slightly discolored. A circular library stamp is visible in the top right corner.



PRIMO.

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5  
Library

This page contains a handwritten musical score for a solo instrument, labeled 'PRIMO.' at the top center. The score is organized into ten systems, each consisting of two staves joined by a brace on the left. The notation is in a historical style, featuring various note values, rests, and accidentals (sharps, flats, and naturals). The first system begins with a treble clef and a key signature of one flat. The music is characterized by frequent sixteenth-note passages and some longer melodic lines. The final system concludes with a double bar line and a final cadence. The paper is aged and shows some staining, particularly along the right edge. A circular library stamp from the 'Royal Academy of Music' is visible in the upper right corner, with the number '5' and the word 'Library' below it.



Handwritten musical score for a piano piece, labeled "SECONDO." and numbered "6". The score consists of eight systems of staves, each with a grand staff (treble and bass clef) and a single treble staff. The notation is in brown ink on aged paper. The first system features a long melodic line in the treble staff, with a slur over the first half. The second system has a more complex texture with multiple voices. The third system shows a transition with a treble clef change. The fourth system continues the melodic development. The fifth system features a dense texture with many sixteenth notes. The sixth system has a more rhythmic, dotted pattern. The seventh system shows a change in the bass line. The eighth system concludes with a double bar line.



PRIMO.

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Library

This page contains a handwritten musical score for a solo instrument, labeled "PRIMO." The score is organized into six systems, each consisting of two staves. The first staff of each system is in treble clef, and the second is in bass clef. The notation includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and slurs. The paper is aged and shows some staining. A circular library stamp from the Royal Academy of Music is visible in the top right corner. The right edge of the page features a decorative, patterned border.



Larghetto.

A handwritten musical score for piano, marked 'Larghetto'. The score is written on six systems of staves, each consisting of a grand staff (treble and bass clefs). The time signature is 3/8. The notation includes various musical symbols such as notes, rests, beams, and slurs. The first system shows a grand staff with a treble clef and a bass clef, both with a 3/8 time signature. The subsequent systems continue the musical composition with various rhythmic patterns and melodic lines. The handwriting is in dark ink on aged paper.



PRIMO.

Larghetto.

Dolce.

The musical score is written for a single melodic line, likely for a violin or flute, in a 3/8 time signature. The tempo is marked 'Larghetto' and the mood is 'Dolce'. The score consists of eight systems of two staves each. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. The first system begins with a treble clef and a key signature of one sharp (F#). The music is characterized by flowing, melodic lines with occasional trills and grace notes. The final system concludes with a double bar line and a fermata over the final note.



RONDO

The musical score is written in 2/4 time and consists of a piano accompaniment. It begins with a key signature of one sharp (F#) and a common time signature of 2/4. The first system shows the treble and bass staves with a few notes. The second system continues the melody in the treble and a more active bass line. The third system shows a more complex texture with many sixteenth notes in both staves. The fourth system continues this texture. The fifth system shows a change in the bass line. The sixth system continues the melody. The seventh system shows a change in the bass line. The eighth system continues the melody. The ninth system shows a change in the bass line. The tenth system continues the melody. The eleventh system shows a change in the bass line. The twelfth system continues the melody. The thirteenth system shows a change in the bass line. The fourteenth system continues the melody. The fifteenth system shows a change in the bass line. The sixteenth system continues the melody. The seventeenth system shows a change in the bass line. The eighteenth system continues the melody. The nineteenth system shows a change in the bass line. The twentieth system continues the melody. The twenty-first system shows a change in the bass line. The twenty-second system continues the melody. The twenty-third system shows a change in the bass line. The twenty-fourth system continues the melody. The twenty-fifth system shows a change in the bass line. The twenty-sixth system continues the melody. The twenty-seventh system shows a change in the bass line. The twenty-eighth system continues the melody. The twenty-ninth system shows a change in the bass line. The thirtieth system continues the melody. The thirty-first system shows a change in the bass line. The thirty-second system continues the melody. The thirty-third system shows a change in the bass line. The thirty-fourth system continues the melody. The thirty-fifth system shows a change in the bass line. The thirty-sixth system continues the melody. The thirty-seventh system shows a change in the bass line. The thirty-eighth system continues the melody. The thirty-ninth system shows a change in the bass line. The fortieth system continues the melody. The forty-first system shows a change in the bass line. The forty-second system continues the melody. The forty-third system shows a change in the bass line. The forty-fourth system continues the melody. The forty-fifth system shows a change in the bass line. The forty-sixth system continues the melody. The forty-seventh system shows a change in the bass line. The forty-eighth system continues the melody. The forty-ninth system shows a change in the bass line. The fiftieth system continues the melody. The fifty-first system shows a change in the bass line. The fifty-second system continues the melody. The fifty-third system shows a change in the bass line. The fifty-fourth system continues the melody. The fifty-fifth system shows a change in the bass line. The fifty-sixth system continues the melody. The fifty-seventh system shows a change in the bass line. The fifty-eighth system continues the melody. The fifty-ninth system shows a change in the bass line. The sixtieth system continues the melody. The sixty-first system shows a change in the bass line. The sixty-second system continues the melody. The sixty-third system shows a change in the bass line. The sixty-fourth system continues the melody. The sixty-fifth system shows a change in the bass line. The sixty-sixth system continues the melody. The sixty-seventh system shows a change in the bass line. The sixty-eighth system continues the melody. The sixty-ninth system shows a change in the bass line. The seventieth system continues the melody. The seventy-first system shows a change in the bass line. The seventy-second system continues the melody. The seventy-third system shows a change in the bass line. The seventy-fourth system continues the melody. The seventy-fifth system shows a change in the bass line. The seventy-sixth system continues the melody. The seventy-seventh system shows a change in the bass line. The seventy-eighth system continues the melody. The seventy-ninth system shows a change in the bass line. The eightieth system continues the melody. The eighty-first system shows a change in the bass line. The eighty-second system continues the melody. The eighty-third system shows a change in the bass line. The eighty-fourth system continues the melody. The eighty-fifth system shows a change in the bass line. The eighty-sixth system continues the melody. The eighty-seventh system shows a change in the bass line. The eighty-eighth system continues the melody. The eighty-ninth system shows a change in the bass line. The ninetieth system continues the melody. The ninety-first system shows a change in the bass line. The ninety-second system continues the melody. The ninety-third system shows a change in the bass line. The ninety-fourth system continues the melody. The ninety-fifth system shows a change in the bass line. The ninety-sixth system continues the melody. The ninety-seventh system shows a change in the bass line. The ninety-eighth system continues the melody. The ninety-ninth system shows a change in the bass line. The hundredth system continues the melody.



PRIMO.

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RONDO.

This page contains a handwritten musical score for a piece titled "PRIMO." and "RONDO." The score is written on multiple staves, with the first two staves at the top being a grand staff (treble and bass clef) in 2/4 time. The subsequent staves are single staves, alternating between treble and bass clefs. The notation includes various musical symbols such as notes, rests, ornaments (marked with 'h'), and dynamic markings. The paper is aged and shows some staining. A circular library stamp from the Royal Academy of Music is visible in the upper right corner.



The musical score is written in a historical style, likely from the 18th or 19th century. It consists of 12 systems of two staves each. The notation includes various note values, rests, and dynamic markings. The paper is aged and shows some staining. A circular library stamp is visible in the top right corner.



PRIMO.

13

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This page contains a handwritten musical score for a solo instrument, labeled 'PRIMO.' at the top. The score is organized into 12 systems, each consisting of two staves. The notation is in a historical style, featuring various note values, rests, and dynamic markings such as 'hr' (for *forzando*) and 'b' (for *diminuendo*). The music is written in a single key, indicated by a single sharp (F#) on the first staff. The paper is aged and shows some staining, particularly along the right edge. A circular library stamp from the 'Royal Academy of Music Library' is visible in the upper right corner, with the number '13' next to it. The right edge of the page shows a decorative marbled border.





*[Faint, illegible handwriting, likely bleed-through from the reverse side of the page]*





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A favorite  
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set to Music  
By

Jane Savage.

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2

RECIT.

Strep<sup>an</sup> with all his Sexes pride, Had Flavias constant Love de- - fy'd;

And coldly bid the Gentle Maid, Expect her cure from reasons aid.

AIR.

Andante. Dif.



daining the Sex, On no Fair one I'll wait, Nor bind me by vows, To re - pent when too

late: *D* Your

Beautys a Flower that dies while we gaze, And your merit de-pends on the breath of our

praise.

Dis.



RECIT.

Pia. Cref.

Largo.

Flavia distressed to Cupid pray'd, And thus the God reveng'd the Maid;

A

gay Coquet with power to tease he sent, To rob the Swain of ease,



In silence long, he ill conceal'd his Love, Which every look revealed At

length with grief and shame oppress'd The Nymph beloved he thus address'd.

AIR.

RONDO.

Larghetto.

Turn O Turn thee gentle Maid, Save a



heart by Love be-tray'd, Each other Nymph I careless fee;

Stranger to Love, Stranger to Love tell taught by thee, Turn Oh Turn thee gen- tle

Maid, Save a heart by Love be-tray'd,

In pi-ty hear, In pi-ty hear, In pi-ty hear my vow fan-



cere; Turn Oh Turn thee gen-ple Maid, Save a heart by.

Love he - tray'd.

Andante.  
RECIT.

With lively look the Nymph replied I'm not in hafte to be a Bride.



AIR.

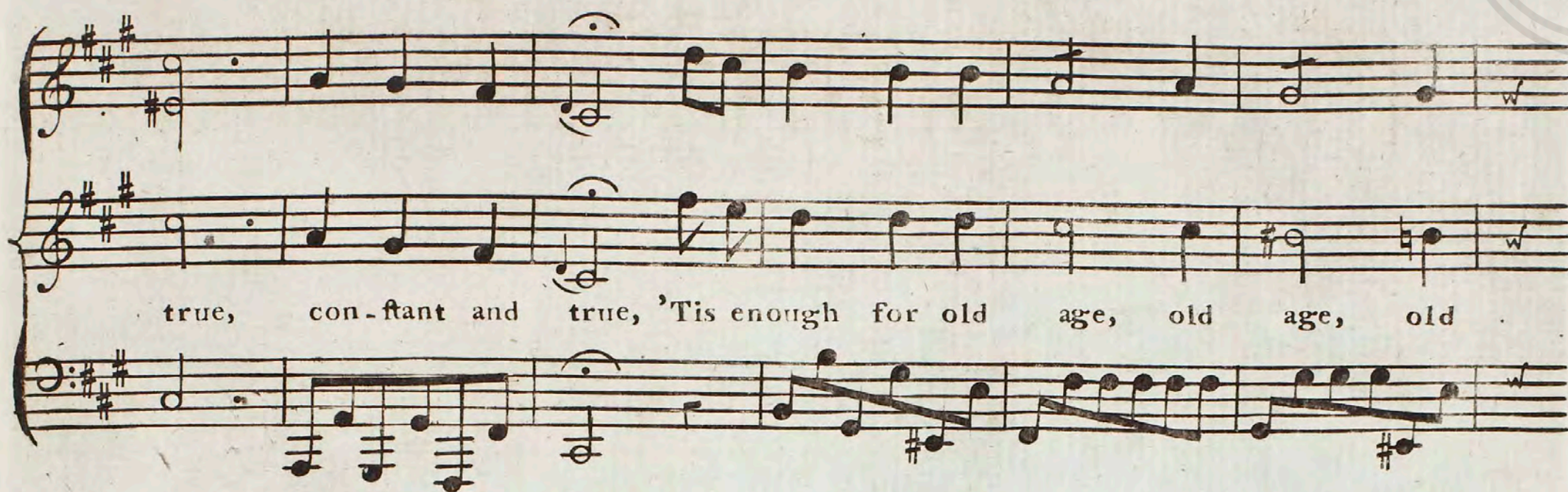
Andante.

Oh! how great is the Joy, To ef-fect be-ing coy, And a

Lover to Tye With a glance of an Eye, For while you pur-sue, Our Charms appear

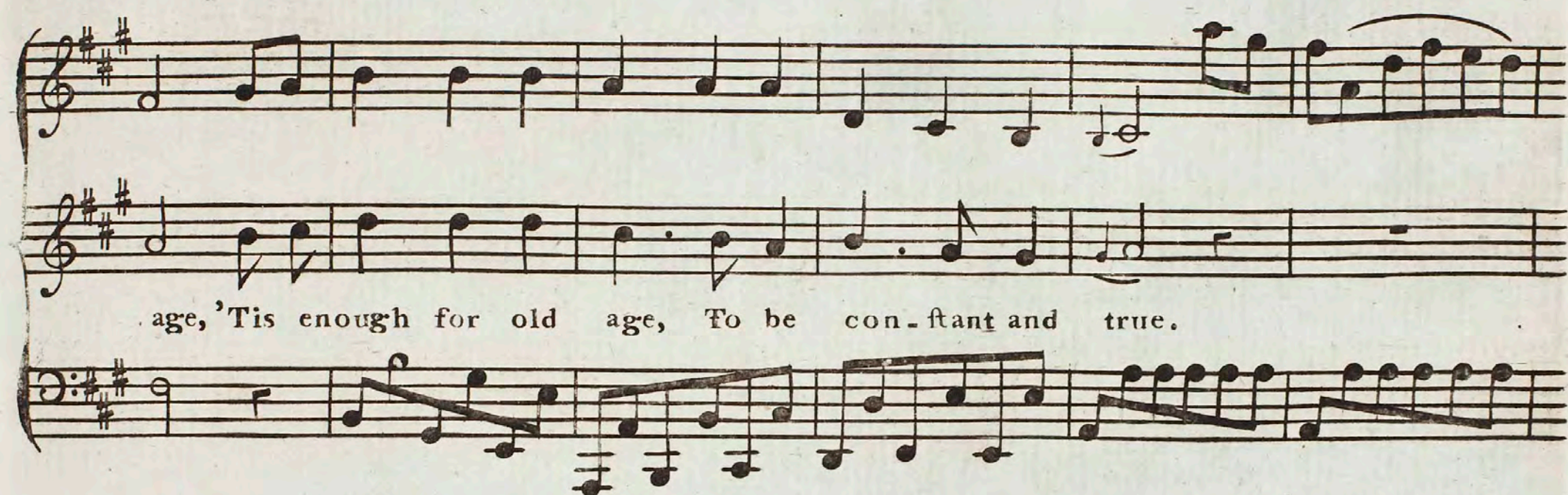
new; 'Tis enough for old age To be con-stant and true con-stant and.





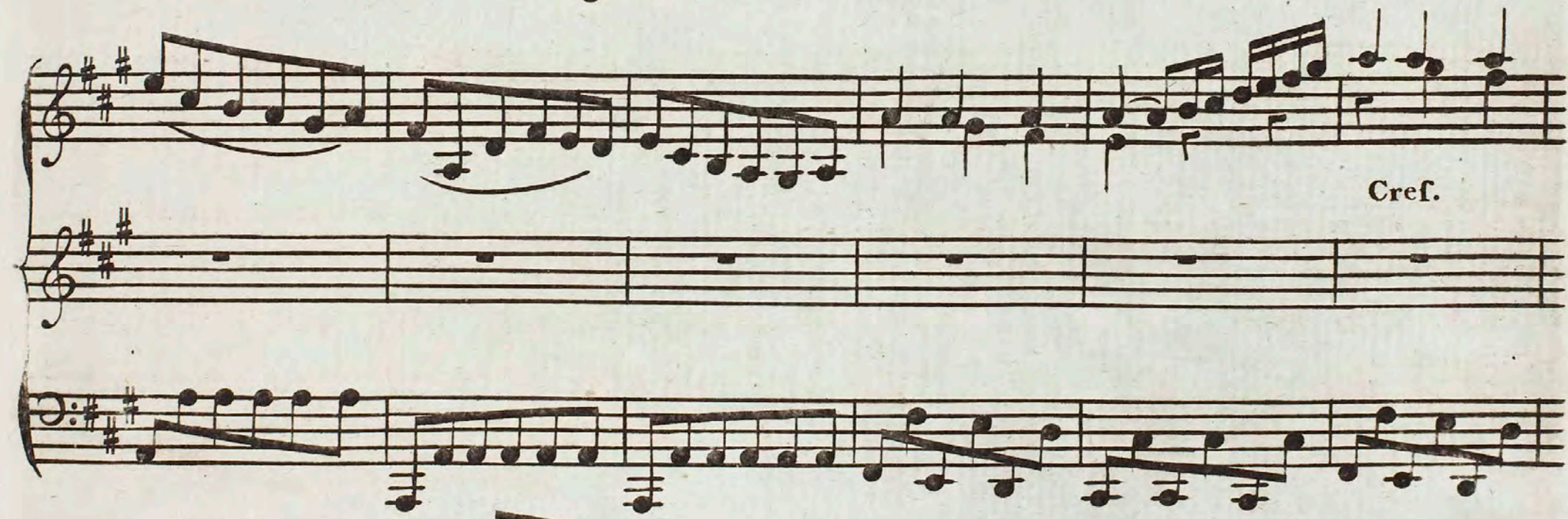
true, con-stant and true, 'Tis enough for old age, old age, old

This system contains the first three staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). The middle staff is a vocal line in treble clef. The bottom staff is a piano accompaniment line in bass clef. The lyrics 'true, con-stant and true, 'Tis enough for old age, old age, old' are written below the middle staff.



age, 'Tis enough for old age, To be con-stant and true.

This system contains the next three staves of music. The top staff is a vocal line in treble clef. The middle staff is a vocal line in treble clef. The bottom staff is a piano accompaniment line in bass clef. The lyrics 'age, 'Tis enough for old age, To be con-stant and true.' are written below the middle staff.



Cres.

This system contains the next three staves of music. The top staff is a vocal line in treble clef. The middle staff is a vocal line in treble clef. The bottom staff is a piano accompaniment line in bass clef. The word 'Cres.' is written to the right of the middle staff.



For.

This system contains the final three staves of music on the page. The top staff is a vocal line in treble clef. The middle staff is a vocal line in treble clef. The bottom staff is a piano accompaniment line in bass clef. The word 'For.' is written below the middle staff.



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# SYMPHONY I.

I

Allegro  
con Brio

ten

fp

fz

ff

Cres

Risoluto



Handwritten musical score on page 2, featuring seven systems of piano and violin staves. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The key signature is B-flat major (two flats). The score includes the following markings and features:

- System 1:** Piano part with *fz* (forzando) marking. Violin part with triplets (3).
- System 2:** Violin part with *8ve* (octave) marking. Piano part with *fp* (forzando piano) marking.
- System 3:** Violin part with *loco* (loco) marking. Piano part with *fz* marking.
- System 4:** Violin part with *fz* marking. Piano part with *f* (forte) marking and a crescendo hairpin.
- System 5:** Violin part with *fz* marking. Piano part with *Cres* (crescendo) marking.
- System 6:** Violin part with *fz* marking. Piano part with *fz* marking.
- System 7:** Violin part with *fz* marking. Piano part with *fz* marking.



This page contains six systems of musical notation, each consisting of a grand staff (treble and bass clefs). The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings. The key signature is B-flat major (two flats). The piece begins with a treble clef and a key signature of two flats. The first system shows a complex melodic line in the treble and a supporting bass line. The second system introduces a crescendo (Cres) and fortissimo (fz) dynamics. The third system continues with fortissimo (fz) markings. The fourth system features a first ending (1st) and a second ending (2d), both marked with fortissimo (f). The fifth system includes a tenuto (ten) marking. The sixth system concludes with fortissimo (fz) and fortissimo/piano (f/p) markings. The notation is dense and expressive, typical of a Romantic-era piano score.

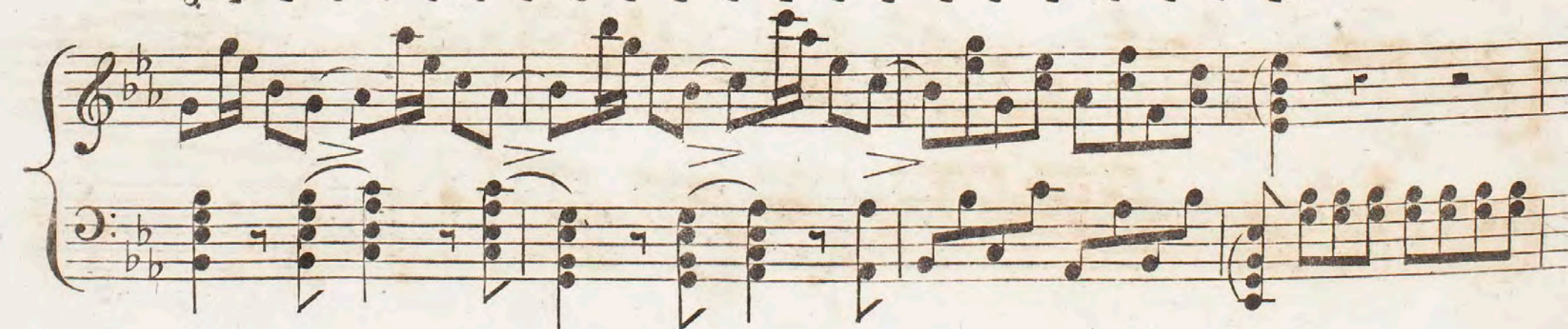
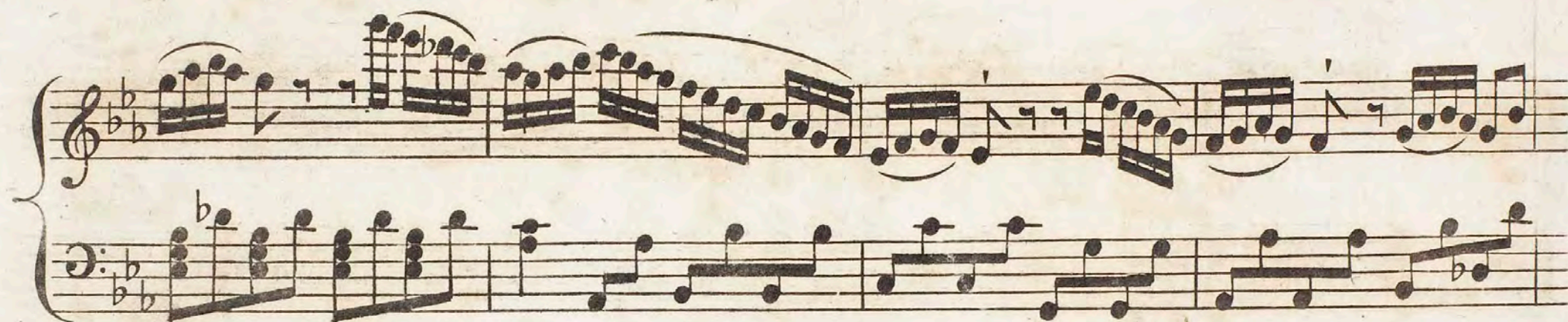


Handwritten musical score on page 4, featuring six systems of grand staves (treble and bass clefs). The music is in a key with two flats (B-flat and E-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "ten" appears as a dynamic marking in several places: under the first system's bass staff, under the second system's bass staff, under the fourth system's bass staff, under the fifth system's bass staff, and under the sixth system's bass staff. The manuscript shows signs of age, including some staining and wear along the edges.











loco

*p* *f/p*

*fp*

*fp*

*hr* *fz* *f*

*fz*

*Cres*



Handwritten musical score on page 8, featuring six systems of piano and violin parts in B-flat major. The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings like *fz* and *Cres*.

The first system shows a violin part with a melodic line and a piano accompaniment with chords and moving lines. The second system continues the melodic development in the violin. The third system features a more active piano accompaniment with chords. The fourth system includes a crescendo marking (*Cres*) and *fz* markings. The fifth system shows a continuation of the piano accompaniment with *fz* markings. The sixth system concludes the page with a final cadence in both parts.



Flauto o Violino

Adagio  
con  
espressione

The musical score is written for Flauto o Violino and Piano. The Flauto o Violino part is in the upper staff, and the Piano part is in the lower staves. The tempo is Adagio con espressione. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score consists of several systems of music. The first system shows the Flauto o Violino part with a crescendo (Cres) and the Piano part with a piano (p) dynamic and tenuto (ten) marks. The second system features fortissimo (ff) dynamics and a Legato marking. The third system includes fortissimo (ff), Diminuendo (Dim), Crescendo (Cres), and mezzo-forte (mf) dynamics. The fourth system shows tenuto (ten) and Crescendo (Cres) markings. The score concludes with a key signature change to three flats (B-flat, E-flat, and A-flat).



Handwritten musical score on page 10, featuring five systems of staves. The notation is complex, with many beamed notes and dynamic markings. The key signature is B-flat major (two flats). The systems are as follows:

- System 1:** Treble clef staff with a *ff* marking. Piano staff with *fz* and *ff* markings.
- System 2:** Treble clef staff with a *fz* marking. Piano staff with *fz* and *ff* markings.
- System 3:** Treble clef staff with a *hr* marking. Piano staff with *fz* and *ff* markings.
- System 4:** Treble clef staff with a *hr* marking. Piano staff with *fz* and *ff* markings.
- System 5:** Treble clef staff with a *p* marking. Piano staff with *ff* and *p* markings.

Dynamic markings include *ff* (fortissimo), *fz* (forzando), *p* (piano), *ten* (tenu), and *Dim* (diminuendo). The score is written in a historical style, with many beamed notes and complex rhythmic patterns.



Handwritten musical score for piano and voice. The score is written on six systems, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The tempo is marked "Allegretto" at the beginning. The score includes various dynamics and performance instructions:

- System 1:** Piano accompaniment starts with *pp* (pianissimo), followed by *ten* (tension), *ten*, *fz* (forzando), *ten*, and *p* (piano).
- System 2:** Piano accompaniment starts with *ten*, followed by *Legato*, and *fz*.
- System 3:** Piano accompaniment starts with *ten*, followed by *Ritard* (ritardando), *Tempo Primo* (return to original tempo), *Ritard*, and *Tempo Primo*.
- System 4:** Piano accompaniment starts with *ten*, followed by *ten*, *fz*, *Cres* (crescendo), and *ff* (fortissimo).

The vocal line is written in a single staff, with various notes and rests. The piano accompaniment is written in a grand staff (treble and bass clefs). The score is handwritten in ink on aged paper.



Handwritten musical score for piano and voice, page 12. The score consists of five systems, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The piano part features complex textures with many sixteenth and thirty-second notes. Performance markings include:

- p Legato*
- ten*
- fz*
- Dim*
- Cres*
- Mez*
- f*
- ten*
- Legato*
- Dim*
- pp*



Minuetto  
Allegro

Repeat 8va Alta



First system of musical notation, piano part. Treble and bass staves in B-flat major (two flats). The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. Dynamic markings include *fz* (forzando) and *f* (forte).

Second system of musical notation, piano part. The right hand includes the instruction *8ve* (octave) and *loco* (loco). The left hand features a *Cres* (crescendo) marking. The system concludes with a *ff* (fortissimo) dynamic marking.

Third system of musical notation, Trio section. The section begins with a *p* (piano) dynamic marking. The time signature changes to 3/4. The notation is for a piano part with treble and bass staves.

Fourth system of musical notation, piano part. The right hand includes *f* (forte) and *fz* (forzando) markings. The system shows a continuation of the piano accompaniment.

Fifth system of musical notation, piano part. The right hand features a *fz* (forzando) marking. The left hand includes a *p* (piano) marking. The system shows a continuation of the piano accompaniment.

Sixth system of musical notation, piano part. The system concludes with a *f* (forte) marking. The notation is for a piano part with treble and bass staves.

Minuetto D.C.



FINALE

Vivace

The musical score is written for piano in 2/4 time, key of B-flat major. It begins with a piano introduction marked 'Vivace'. The score consists of eight systems of music, each with a treble and bass staff. Dynamics include piano (p), forte (f), fortissimo (fz), and crescendo (cres). The lyrics 'Di - mi - nu - endo' are written under the piano part in the fifth system. The score ends with a final cadence.



This image shows a page of handwritten musical notation, likely a score for a piano piece. The notation is arranged in seven systems, each consisting of a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings are prominently used throughout the piece, including 'Cres' (Crescendo), 'f' (forte), 'ff' (fortissimo), 'fz' (forzando), and 'Dim' (Diminuendo). The handwriting is in dark ink on aged, slightly yellowed paper. The notation is dense and expressive, with many slurs and accents indicating phrasing and emphasis. The overall style is characteristic of 19th-century musical manuscripts.

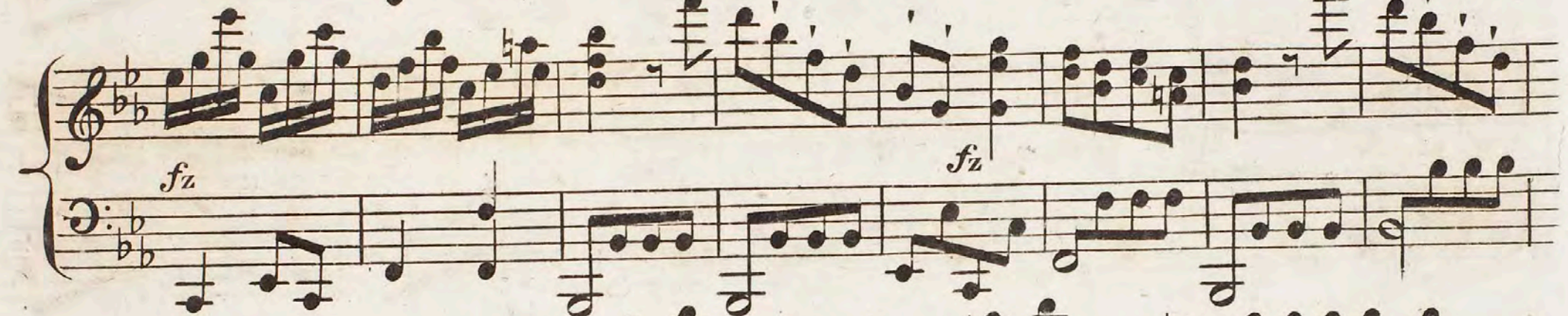




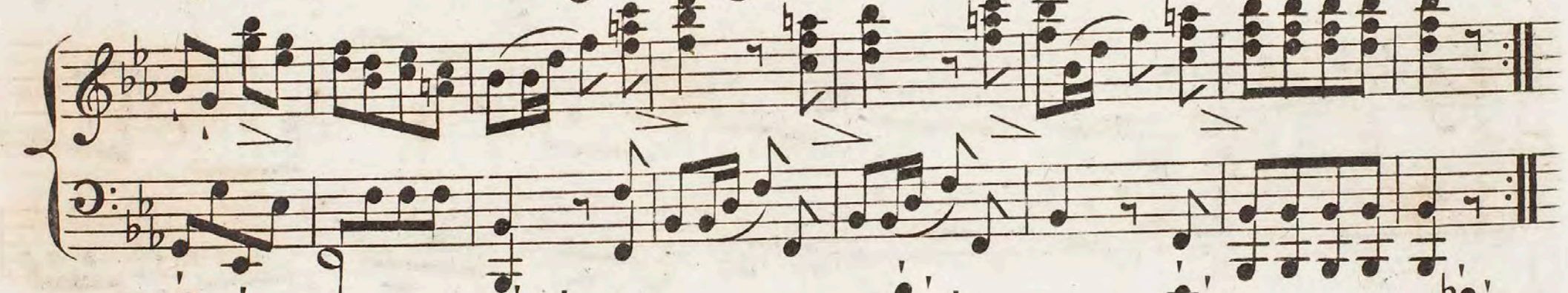
First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various ornaments and a crescendo marking. The bass staff contains a rhythmic accompaniment with chords and a forte-zit (fz) marking.



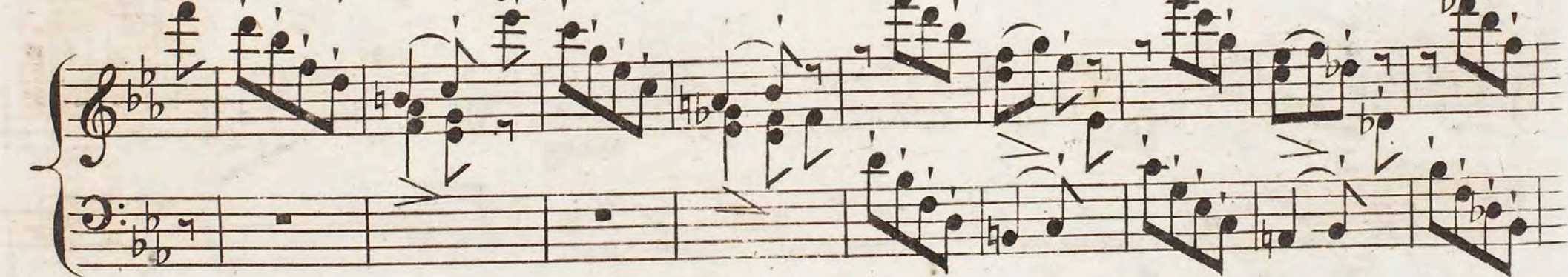
Second system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various ornaments and a forte (ff) marking. The bass staff contains a rhythmic accompaniment with chords and a forte-zit (fz) marking.



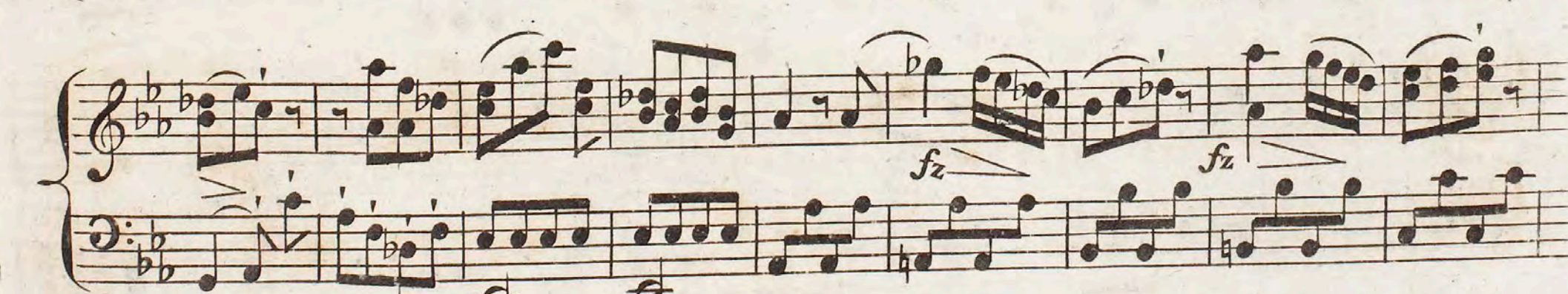
Third system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various ornaments and a forte-zit (fz) marking. The bass staff contains a rhythmic accompaniment with chords and a forte-zit (fz) marking.



Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various ornaments and a forte-zit (fz) marking. The bass staff contains a rhythmic accompaniment with chords and a forte-zit (fz) marking.



Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various ornaments and a forte-zit (fz) marking. The bass staff contains a rhythmic accompaniment with chords and a forte-zit (fz) marking.



Sixth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various ornaments and a forte-zit (fz) marking. The bass staff contains a rhythmic accompaniment with chords and a forte-zit (fz) marking.



Seventh system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various ornaments and a forte-zit (fz) marking. The bass staff contains a rhythmic accompaniment with chords and a forte-zit (fz) marking.



Handwritten musical score on page 18, featuring eight systems of grand staves (treble and bass clefs). The music is in B-flat major and 4/4 time. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system includes markings for *fz*, *fz*, *fz*, *fz*, *Dim*, and *fz*. The second system includes a *p* marking. The third system includes a *f* marking. The fourth system includes *fz fz fz fz* markings. The fifth system includes a *p* marking. The sixth system includes a *Cres* marking. The seventh system includes *f* and *fz* markings. The eighth system includes a *ff* marking. The manuscript is written in dark ink on aged paper, with a decorative marbled border on the left edge.



Handwritten musical score on page 19, featuring piano and vocal staves. The score is written in a historical style with various musical notations, including notes, rests, and dynamic markings. The key signature is B-flat major (two flats). The time signature is not explicitly shown but appears to be common time (C).

The score consists of several systems of piano accompaniment and vocal lines. The piano parts are written in grand staves (treble and bass clefs). The vocal parts are written in single staves.

Dynamic markings include *fz* (forzando), *Dim* (diminuendo), *p* (piano), *f* (forte), and *Cres* (crescendo). The lyrics "Di - mi - nu - endo" are written under the vocal staff in the sixth system.

The score is written in a historical style, likely from the 18th or 19th century, and is part of a larger musical work.



This page contains a handwritten musical score for a piano, consisting of ten systems of staves. The notation is in a historical style, likely from the 18th or 19th century. The key signature is B-flat major (two flats). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamics include *f* (forte), *fz* (forzando), *dim.* (diminuendo), *p* (piano), *loco*, *Cres* (crescendo), and *ff* (fortissimo). There are also markings for *8ve* (octave) and *loco* (loco). The score is written in a fluid, cursive hand, characteristic of the period. The paper is aged and shows some wear, with a decorative border on the left edge.



# SYMPHONY II

21

Largo

The musical score is written for piano and violin. The piano part is in the lower staves, and the violin part is in the upper staves. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Largo'. The score includes various dynamics such as *p* (piano), *f* (forte), *ff* (fortissimo), *Cres* (crescendo), and *Dim* (diminuendo). There are also markings for *p/p* (pianissimo) and *tr* (trill). The score is divided into measures, with measure numbers 8 and 9 indicated at the bottom. The notation includes treble and bass clefs, key signatures, time signatures, and various musical symbols such as notes, rests, and accidentals.



ALLEGRO

Handwritten musical score for piano, page 22, marked ALLEGRO. The score consists of seven systems of grand staves (treble and bass clef). The music is in 6/8 time and key of D major. It features rapid sixteenth-note passages, often with slurs and accents. Dynamic markings include *p*, *fz*, *Cres*, *f*, *ff*, and *ten*. The piece concludes with a final chord in the bass staff.



This page contains a handwritten musical score for a piano, consisting of seven systems of music. Each system is written on a grand staff with a treble and bass clef. The key signature is one sharp (F#). The score is characterized by frequent use of fortissimo (fz) and piano (p) dynamics, often with accents. The notation includes complex rhythmic patterns, such as sixteenth and thirty-second notes, and various articulations like slurs and ties. A measure rest of 8 measures is indicated in the first system. The piece concludes with a final cadence in the seventh system.

Handwritten musical score on page 23, featuring seven systems of piano and forte dynamics. The notation includes complex rhythmic patterns, slurs, and dynamic markings such as *fz*, *p*, *Dim*, *m.f*, *Cres*, and *ff*. The score is written in a grand staff with treble and bass clefs.



24

Handwritten musical score for piano, page 24. The score consists of six systems of music, each with a treble and bass staff joined by a brace. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics include *ff* (fortissimo), *fz* (forzando), *p* (piano), and *pp* (pianissimo). Articulations include accents and staccato marks. The first system begins with a *ff* dynamic. The second system includes a first ending bracket labeled "1st". The third system includes a *pp* dynamic. The fourth system includes a second ending bracket labeled "2d". The fifth system includes a *f* (forte) dynamic. The sixth system includes a *fz fz fz* (forzando) dynamic. The score is written in a clear, elegant hand, typical of 18th or 19th-century musical notation.



This page contains six systems of handwritten musical notation, each consisting of a grand staff with a treble and bass clef. The music is written in a historical style, likely 18th or 19th century. The notation includes various note values, rests, and dynamic markings. The first five systems are primarily marked with *fz* (forzando), indicating accents. The sixth system features a variety of dynamics, including *fz*, *ff* (fortissimo), and *fzffz*. The manuscript shows signs of age, with some ink bleed-through from the reverse side and a small number '8' written below the second system. The right edge of the page shows a decorative marbled border.



Handwritten musical score on page 26, featuring seven systems of grand staves (treble and bass clefs). The music is in G major (one sharp). The notation includes complex rhythmic patterns, slurs, and articulation marks. The dynamic markings are as follows:

- System 1: *fz*, *fz*, *Cres*, *fz*, *f*
- System 2: *fz*, *fz*, *fz*, *fz*, *fz*
- System 3: *fz*, *fz*, *p*, *fz*, *fz*, *fz*
- System 4: *fz*, *fz*, *fz*, *fz*, *fz*, *br*
- System 5: *ff*, *fz*, *fz*, *fz*
- System 6: *fz*, *fz*
- System 7: *8ve*, *loco*, *fz*, *fz*, *fz*



8<sup>ve</sup>

*fz fz fz* *p* *fz fz fz*

loco

*mf* *cres* *ff* *fz*

*fz* *cres* *fz* *fz* *fz* *fz*

*fz* *fz*

*fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

*fz* *fz* *fz* *fz* *fz* *fz* *cres* *fz*

*fz* *fz* *fz* *fz fz fz* *p*



Three systems of musical notation. The first system consists of a single grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature. The second and third systems each consist of a grand staff. The second system includes dynamic markings *fz* and *ff*. The third system includes *fz* and *ten* markings.

Adagio  
Cantabile

Two systems of musical notation. The first system is a grand staff with a 3/8 time signature and a key signature of one sharp. It includes dynamic markings *p*, *fz*, *mf*, and *f*. The second system is a grand staff with a key signature of one sharp, starting with a *pp* marking and ending with a *Dim* marking.

## Flauto o Violino.

Two systems of musical notation. The first system is a grand staff with a key signature of one sharp and a 3/8 time signature, featuring a *p* marking. The second system is a grand staff with a key signature of one sharp, featuring *mf*, *fz*, *f*, and *p* markings.



This page contains four systems of musical notation, each consisting of a single treble staff and a grand staff (treble and bass staves). The music is written in a key with one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and complex rhythmic patterns. Dynamics such as *mf* (mezzo-forte), *p* (piano), *fz* (forzando), and *cres* (crescendo) are used throughout. Articulations like accents and slurs are present. The first system begins with a *ff* (fortissimo) marking. The second system features a *p* marking. The third system includes *mf* and *fz* markings. The fourth system starts with a *p* marking and includes *cres* markings. The manuscript shows signs of age, with some ink bleed-through from the reverse side and a small 'Dim' marking on the left margin.





First system of musical notation. The treble staff begins with a *pp* dynamic, followed by a *ff* section, and then a *p* section. The piano accompaniment features a *ff* section and an *fp* section.



Second system of musical notation. The treble staff includes a *mez* (mezzo) dynamic. The piano accompaniment includes a *pp* section and a *Dim* (diminuendo) section.



Third system of musical notation. The treble staff includes *fz* (forzando) and *ff* dynamics. The piano accompaniment includes *mez*, *fz*, and *ff* dynamics.



Fourth system of musical notation. The treble staff includes a *Ritard.* (ritardando) and a *Dim* section. The piano accompaniment includes a *Ritard.* and a *Dim* section. Triplet markings (*3*) are present in the treble staff.



MINUETTO.

Allegro  
con Brio

The musical score for the Minuetto is written for piano. It begins with a piano introduction in 3/4 time, key of D major. The first section features a trill in the right hand. The second section includes a trill and a 'ten' marking. The third section is marked 'Ritard' and 'A Tempo'. The final section features a trill. Dynamics include p, f, fz, Dim, and ff.

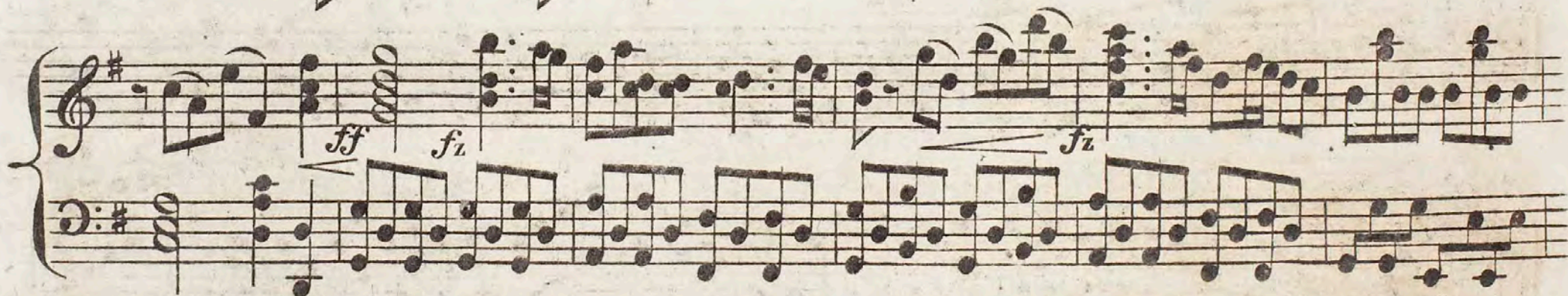



Trio



FINALE

Presto





Dim

First system of musical notation, measures 1-4. Treble and bass staves with complex melodic lines and dynamic markings.

*fz* *fz* *fz* *ff*

Second system of musical notation, measures 5-8. Treble and bass staves with complex melodic lines and dynamic markings.

*fz* *fz*

Third system of musical notation, measures 9-12. Treble and bass staves with complex melodic lines and dynamic markings.

*fz*

Fourth system of musical notation, measures 13-16. Treble and bass staves with complex melodic lines and dynamic markings.

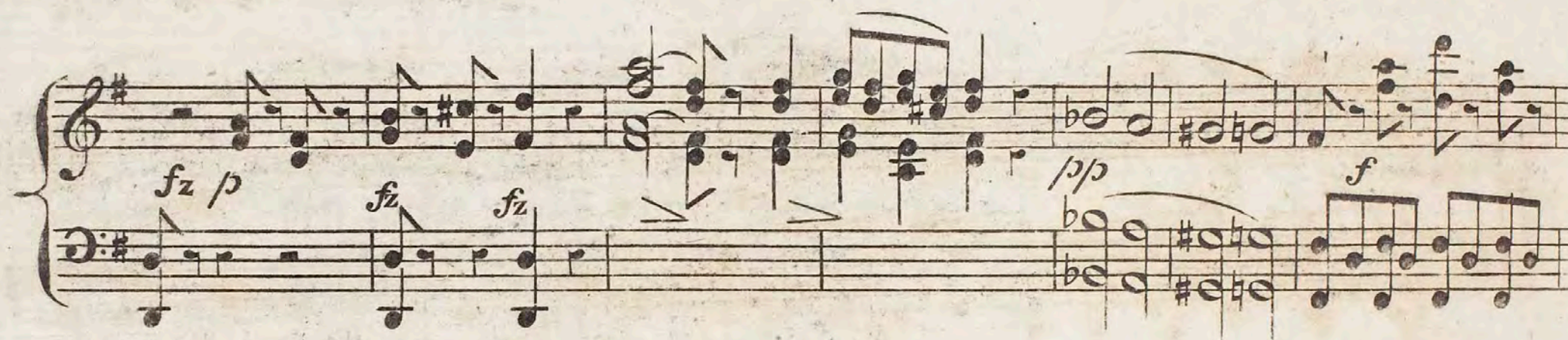
*fz* *fz*

Fifth system of musical notation, measures 17-20. Treble and bass staves with complex melodic lines and dynamic markings.

*fz* *fz* *fz* *fz* *fz*

Sixth system of musical notation, measures 21-24. Treble and bass staves with complex melodic lines and dynamic markings.

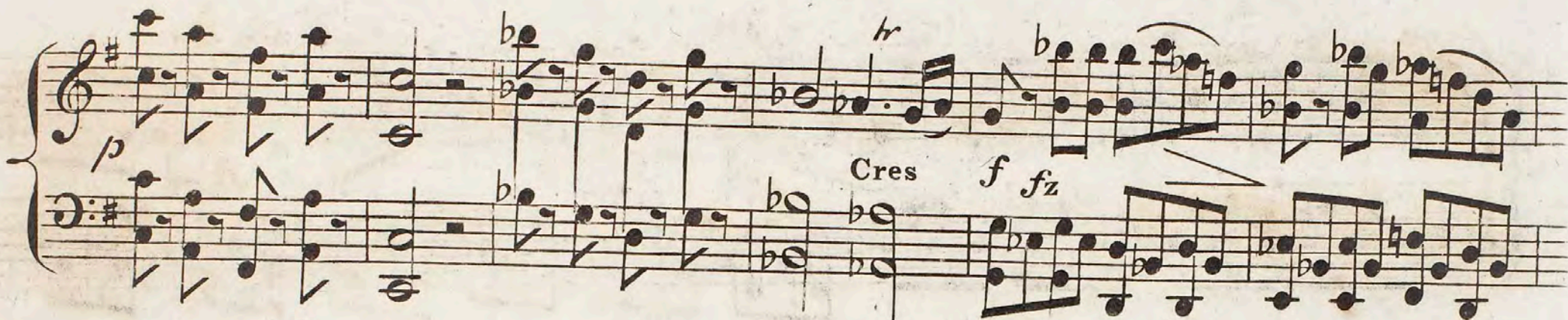








First system of musical notation, featuring a treble and bass staff. The treble staff begins with a forte (*fz*) dynamic marking. The music consists of rapid, flowing sixteenth-note passages in both hands.



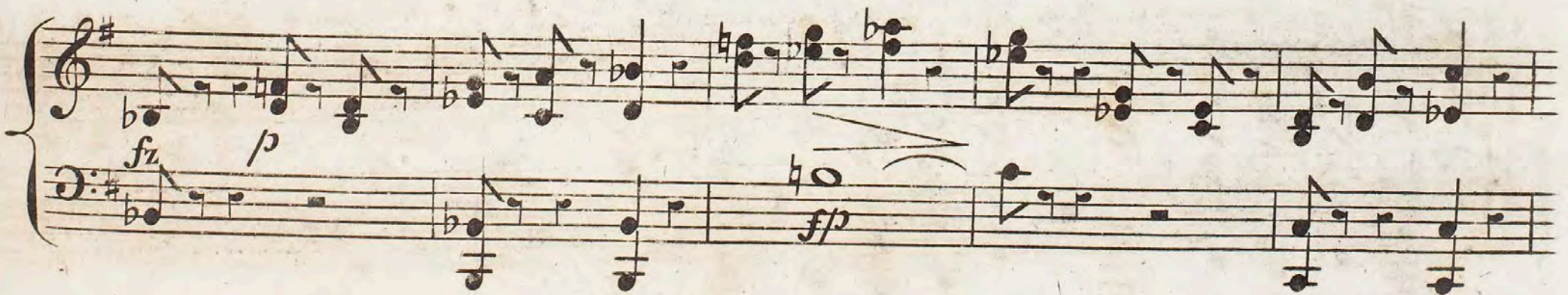
Second system of musical notation. The treble staff starts with a piano (*p*) dynamic. The bass staff includes a crescendo (*Cres*) marking followed by a forte (*f*) and fortissimo (*fz*) dynamic. The music continues with intricate sixteenth-note patterns.



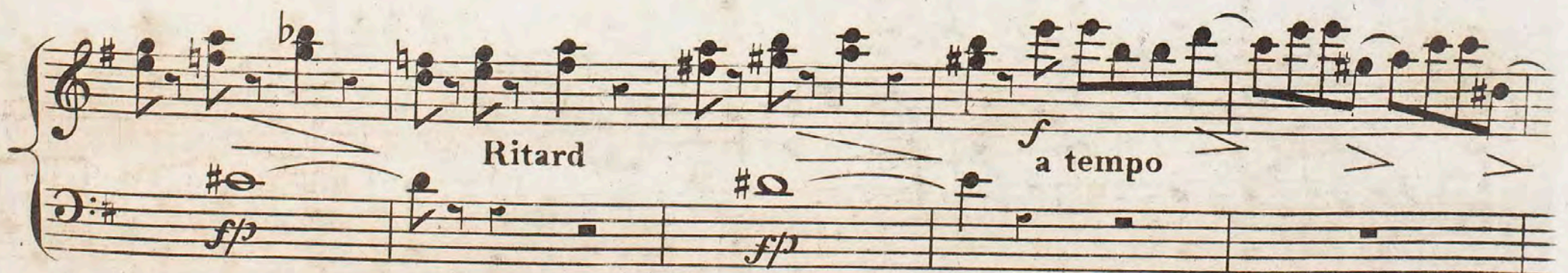
Third system of musical notation. Both the treble and bass staves feature fortissimo (*fz*) dynamics. The music is characterized by dense, rapid sixteenth-note textures.



Fourth system of musical notation. The treble staff includes markings for *gve* (grave) and *loco*. Both staves are marked with fortissimo (*fz*) dynamics. The music maintains its rapid sixteenth-note character.

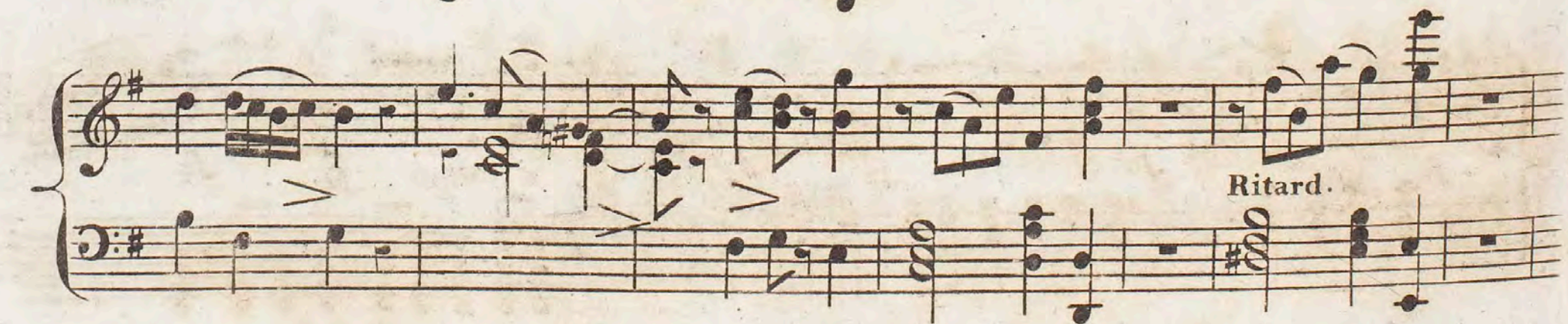


Fifth system of musical notation. The treble staff begins with a piano (*p*) dynamic, while the bass staff starts with fortissimo (*fz*). The system concludes with a fortissimo-piano (*fp*) dynamic marking.



Sixth system of musical notation. The treble staff features a forte (*f*) dynamic. The bass staff includes a ritardando (*Ritard*) marking followed by fortissimo-piano (*fp*) dynamics, and concludes with a fortissimo (*f*) dynamic and the instruction *a tempo*.







*ff* *a tempo* *fz*

*fz* *fz*

*gve* *loco* *fz* *fz*

*Cres* *fz* *gve*

*loco* *fz* *fz* *fz*

*fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*



Handwritten musical score on page 38, featuring six systems of piano and violin staves. The notation includes various musical symbols, dynamics, and performance instructions.

**System 1:** The piano part (left) features a series of chords marked *fz*. The violin part (right) has a melodic line with a *fz* dynamic.

**System 2:** The piano part continues with chords, including a *p* dynamic. The violin part has a melodic line with a *p/p* dynamic.

**System 3:** The piano part features a series of chords marked *fz*. The violin part has a melodic line with a *fz* dynamic.

**System 4:** The piano part features a series of chords marked *fz*. The violin part has a melodic line with a *fz* dynamic.

**System 5:** The piano part features a series of chords marked *fz*. The violin part has a melodic line with a *fz* dynamic.

**System 6:** The piano part features a series of chords marked *fz*. The violin part has a melodic line with a *fz* dynamic.

Other markings include *loco*, *gve*, *ff*, *p/p*, and *fz*.



# SYMPHONY III.

39

Royal  
Academy  
of Music  
Library

Allegro con spirito

The musical score is written for piano and forte. It consists of six systems of music. The first system is marked *ff* and *p*. The second system is marked *mezzo fz*, *cres*, *f*, and *fz*. The third system is marked *ff* and *f*. The fourth system is marked *ff*. The fifth system is marked *fz*. The sixth system is marked *fz*. The score is in 3/4 time, key of B-flat major. The tempo is *Allegro con spirito*.



40

*p* *dim:* *pp*

This system contains the first two staves of music. The upper staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. It starts with a piano (*p*) dynamic and includes a *dim:* (diminuendo) marking. The lower staff begins with a bass clef and a key signature of two flats. The system concludes with a *pp* (pianissimo) dynamic marking.

This system contains the third and fourth staves of music. Both staves continue the musical composition in the same key and time signature. The notation includes various note values, rests, and phrasing slurs.

*p* *mezzo*

This system contains the fifth and sixth staves of music. The upper staff features a piano (*p*) dynamic marking. The lower staff includes a *mezzo* (mezzo-forte) dynamic marking. The music continues with complex rhythmic patterns.

*cres* *f*

This system contains the seventh and eighth staves of music. The upper staff has a *cres* (crescendo) marking. The lower staff features a forte (*f*) dynamic marking. The music builds in intensity.

This system contains the ninth and tenth staves of music. The notation continues with intricate melodic and harmonic lines across both staves.

*ff*

This system contains the eleventh and twelfth staves of music. The lower staff begins with a fortissimo (*ff*) dynamic marking. The music reaches a powerful climax.

*cres*

This system contains the thirteenth and fourteenth staves of music. The upper staff features a *cres* (crescendo) marking. The system ends with a final cadence.



41

*p* *pp* *ff* *fz* *mezzo* *1st* *2d* *loco* *fz* *fz* *fz*



42

8ve

cres

fz

fz

loco

fz

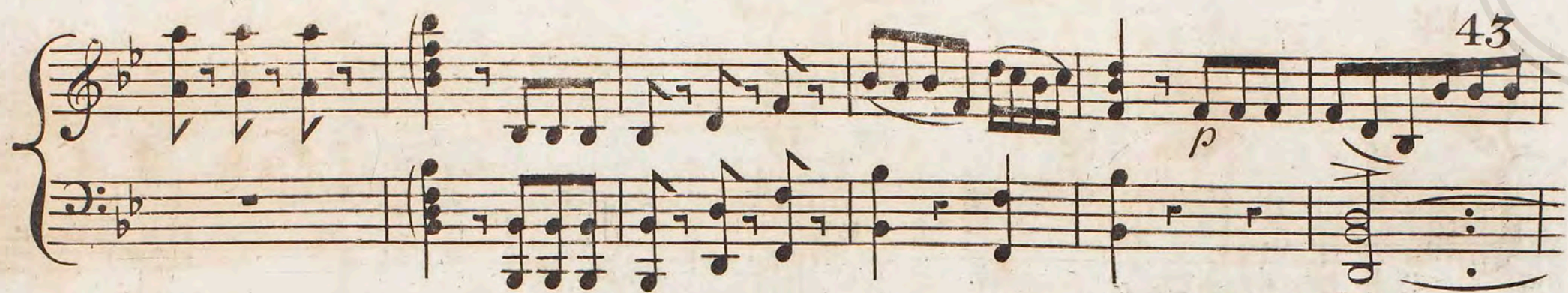
8ve

fz

loco

The musical score consists of seven systems of two staves each. The first system (measures 42-43) begins with a treble clef and a key signature of two flats. The right hand plays a series of ascending sixteenth-note runs, while the left hand provides a steady accompaniment of eighth notes. The second system (measures 44-45) continues the sixteenth-note patterns, with a 'cres' marking above the right hand. The third system (measures 46-47) features a 'loco' marking above the right hand, indicating a change in articulation. The fourth system (measures 48-49) includes a 'fz' marking below the right hand. The fifth system (measures 50-51) concludes the piece with a final cadence, marked with '8ve' and 'fz'.







44

mezzo

*p*

cres

*f*

*ff*

cres

This page contains a handwritten musical score for piano, measures 44 through 53. The music is written in a single system with two staves per measure. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The notation includes various note values, rests, and dynamic markings. A 'mezzo' marking appears above the right staff in measure 47. A piano (*p*) marking is placed above the right staff in measure 48. A crescendo (*cres*) marking is placed above the right staff in measure 49. A forte (*f*) marking is placed above the right staff in measure 50. A fortissimo (*ff*) marking is placed above the left staff in measure 51. A second crescendo (*cres*) marking is placed above the right staff in measure 52. The piece concludes with a double bar line in measure 53.



Adagio  
con  
espressione





Handwritten musical score on page 46, featuring five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system includes the marking "8va" and "ten". The second system includes the marking "loco". The third and fourth systems include the marking "Mez f". The fifth system includes the marking "hr". The score is written in a historical style, likely from the 18th or 19th century.



This page contains a handwritten musical score, likely for a piano or similar instrument. The score is organized into six systems, each consisting of a single staff and a grand staff (treble and bass clefs). The notation includes various note values, rests, and dynamic markings. The key signature is one flat (B-flat). The dynamics include *p* (piano), *ff* (fortissimo), *Mez. f* (mezzo-forte), and *hr* (harmonics). The score is written in a clear, elegant hand, typical of 18th or 19th-century musical manuscripts. The paper shows signs of age, with some staining and wear along the edges. The right margin features a decorative border with a green and white pattern.



Handwritten musical score on page 48, featuring piano and violin staves. The score includes various musical notations, including notes, rests, and dynamic markings. The tempo is marked "Tempo Primo".

**First System:**

- Violin staff: *cres*, *mez*, *mez*, *fz*
- Piano staff: *cres*, *mez*, *fz*

**Second System:**

- Violin staff: *dim*, *ritard*
- Piano staff: *dim*, *ritard*

**Third System:**

- Violin staff: *p*, *mez*, *p*
- Piano staff: *p*, *mez*, *p*

**Fourth System:**

- Violin staff: *f*
- Piano staff: *f*

**Tempo Primo**



This page contains a handwritten musical score, likely for a piano or similar instrument. The score is organized into six systems, each consisting of a single treble staff and a grand staff (treble and bass clefs). The notation is dense, featuring many beamed sixteenth and thirty-second notes, suggesting a fast tempo. Dynamic markings are present throughout, including *fz* (forzando), *hr* (harmonica), and *p* (piano). The manuscript is written in dark ink on aged, slightly yellowed paper. The right edge of the page shows a decorative marbled border, and the binding of the book is visible on the far right.



50

Minuetto

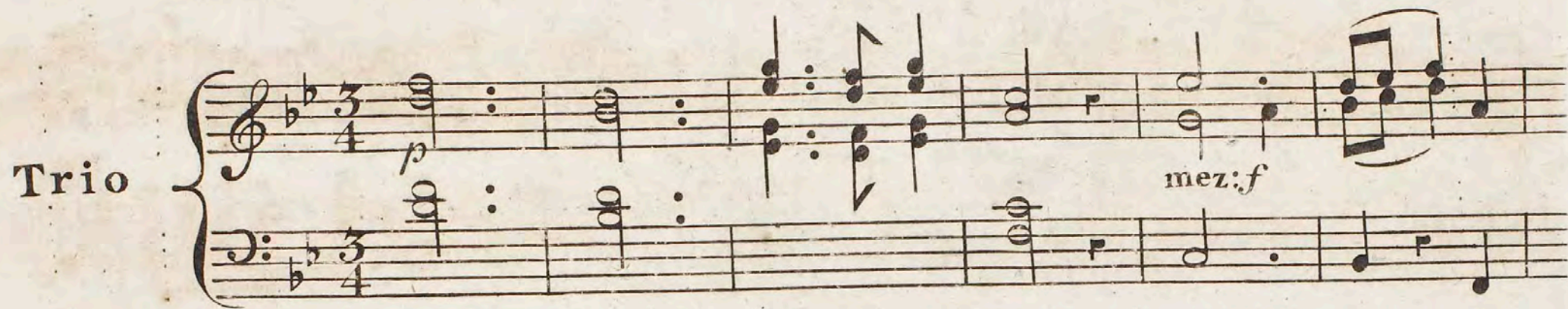
Allegro



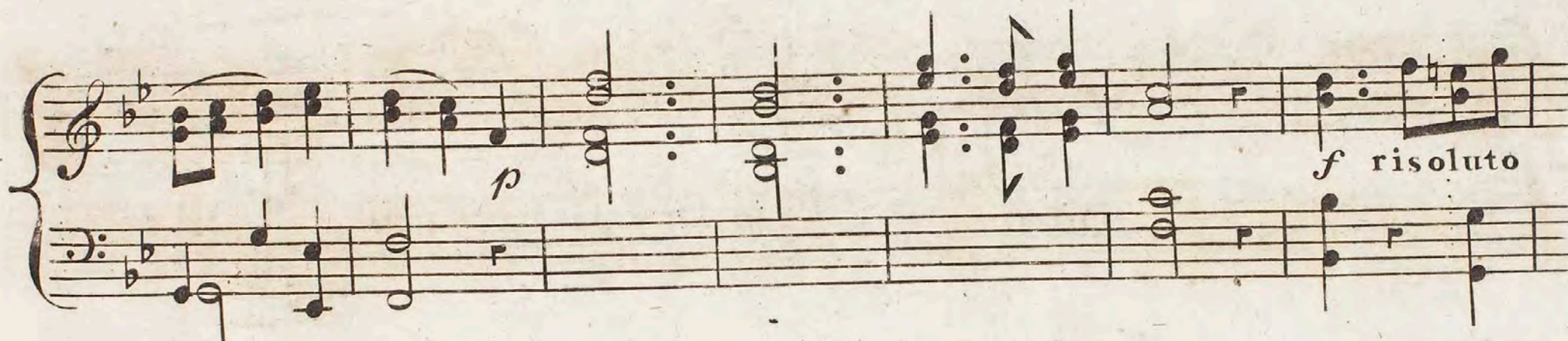


Piano introduction in B-flat major, 3/4 time. The right hand features a series of ascending eighth-note runs, while the left hand plays a steady eighth-note accompaniment. The piece concludes with a double bar line and repeat dots.

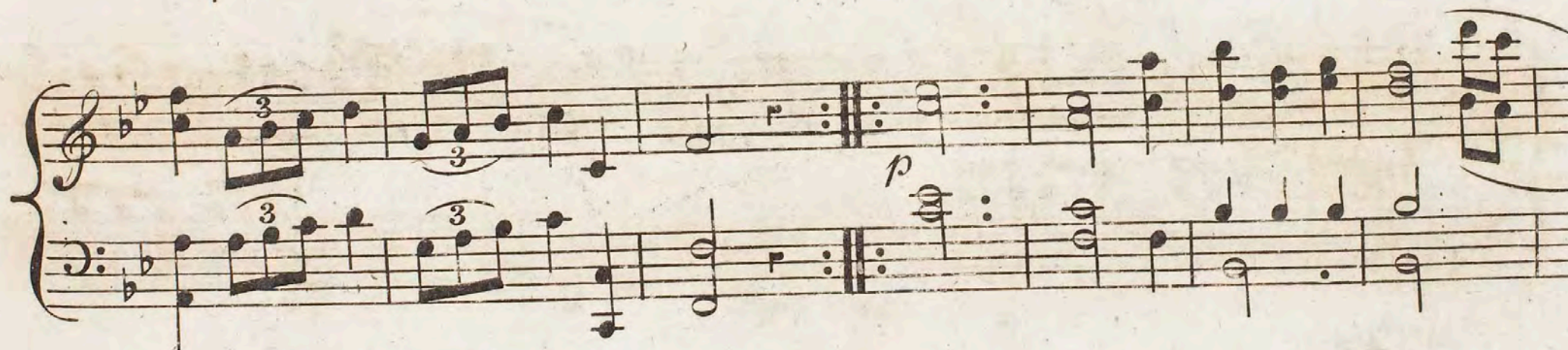
Trio



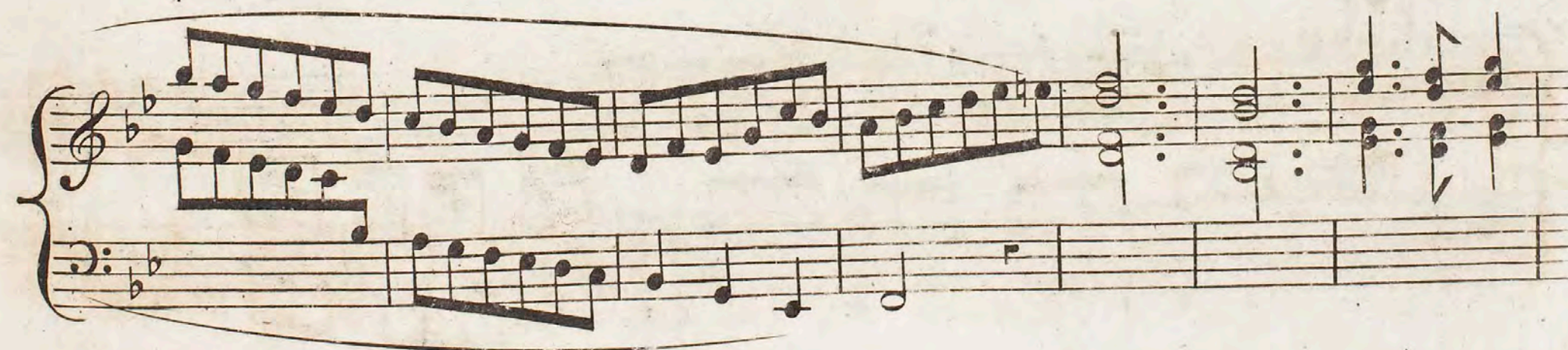
The Trio section begins with a piano (*p*) dynamic. The right hand plays a melody of eighth notes, and the left hand provides a harmonic accompaniment of chords. The tempo is marked *mezzo-forte* (*mez:f*).



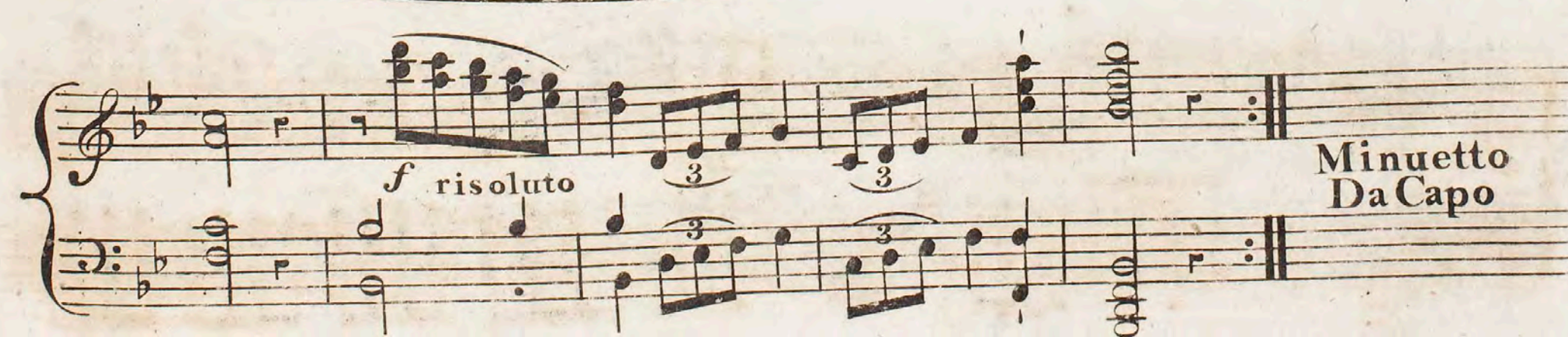
First system of the Trio. The right hand has a melody with some rests, and the left hand plays a steady accompaniment. The dynamic is *piano* (*p*).



Second system of the Trio. The right hand features triplet figures. The dynamic is *piano* (*p*).



Third system of the Trio. The right hand has a melodic line with some rests, and the left hand plays a steady accompaniment.



Fourth system of the Trio. The right hand features triplet figures. The dynamic is *f* *risoluto*. The section concludes with the text "Minuetto Da Capo".



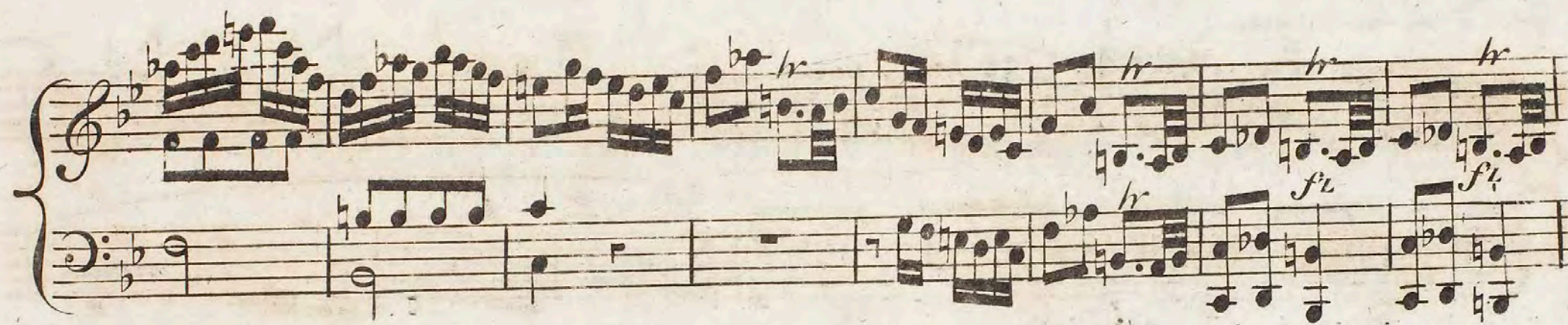
52

FINALE.

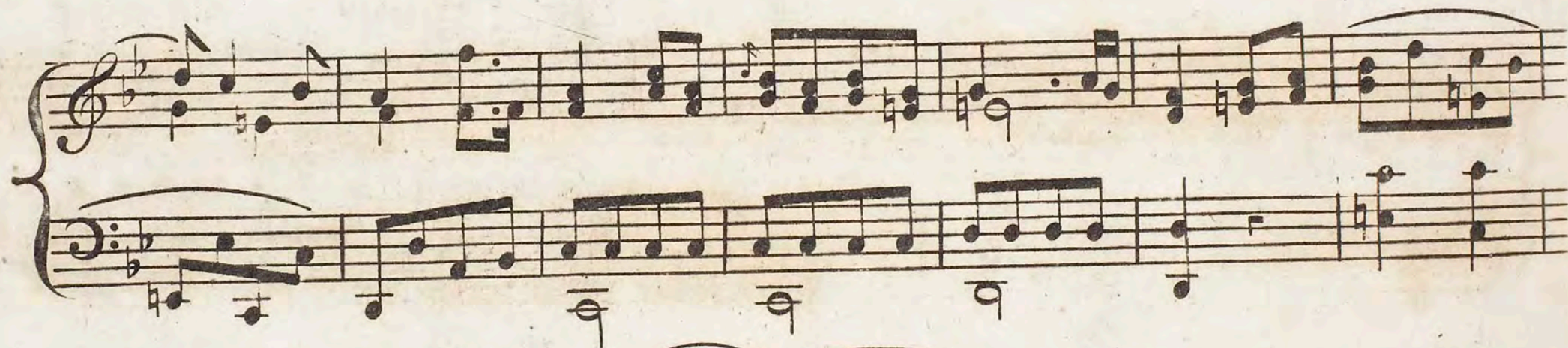
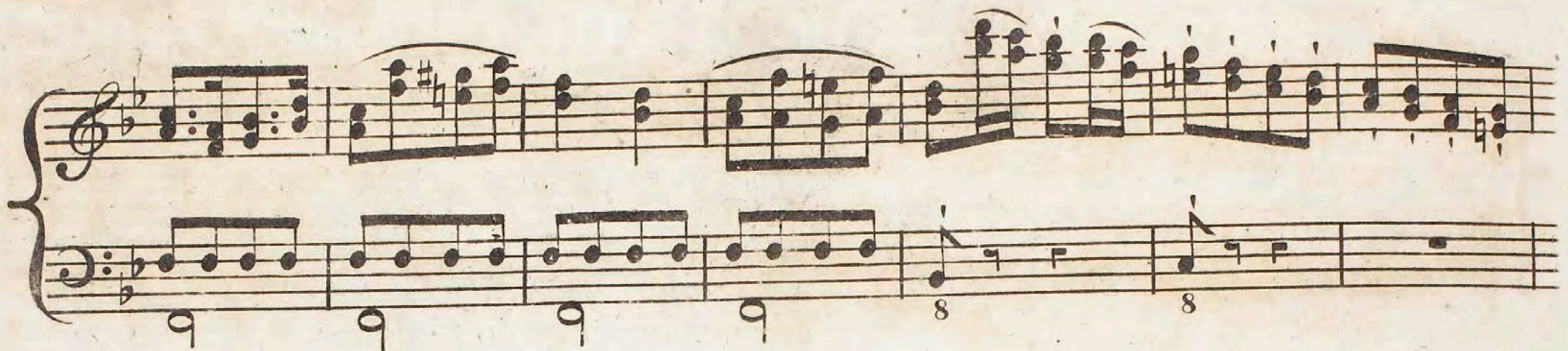
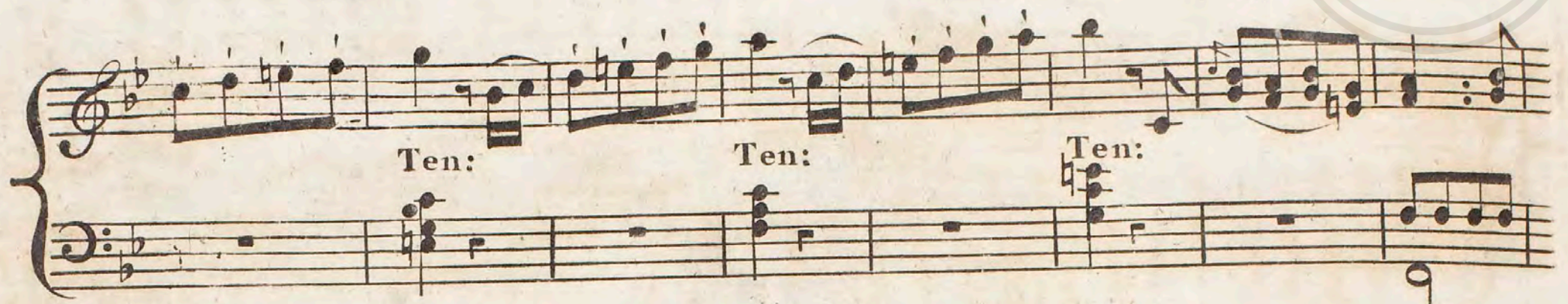
Presto  
e  
Brillante

The musical score is written for piano in 2/4 time, featuring a key signature of one flat (B-flat). The tempo and character are marked 'Presto e Brillante'. The score consists of six systems of music, each with a grand staff (treble and bass clefs). The first system begins with a piano (*p*) dynamic. The second system features a forte (*f*) dynamic. The third system includes dynamic markings of *p* and *f* with accents. The fourth system starts with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. The fifth system includes a fortissimo (*ff*) dynamic marking. The sixth system concludes with a fortissimo (*ff*) dynamic. The notation includes various musical symbols such as notes, rests, beams, and slurs, indicating a complex and energetic piece.











Handwritten musical score on page 55, featuring six systems of grand staves (treble and bass clefs). The notation includes various musical symbols such as notes, rests, and dynamic markings like *cres*, *fz*, and *p*. The manuscript is written in dark ink on aged paper.

System 1: Treble clef has a melodic line with a crescendo marking (*cres*). Bass clef has a dense, rhythmic accompaniment.

System 2: Treble clef continues the melodic line. Bass clef has a forte marking (*fz*) and a more active accompaniment.

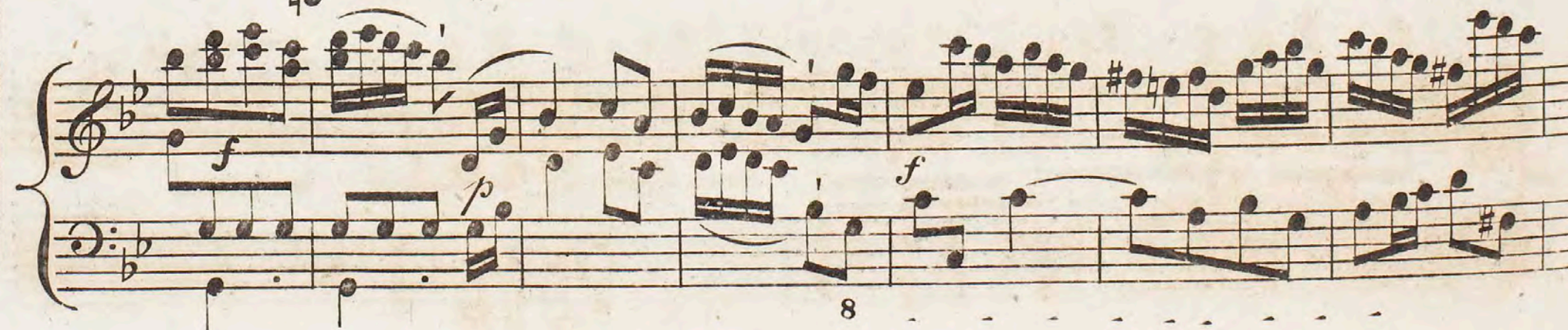
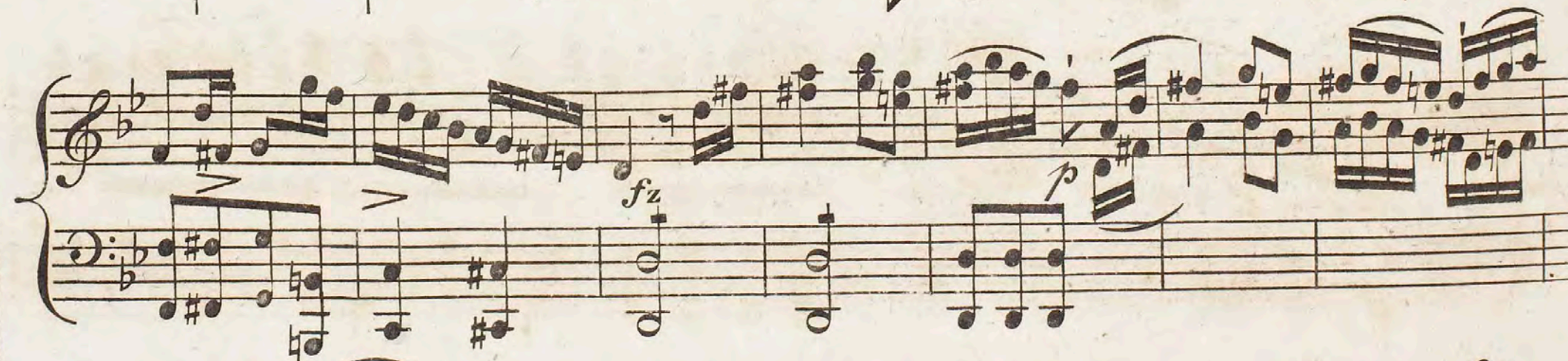
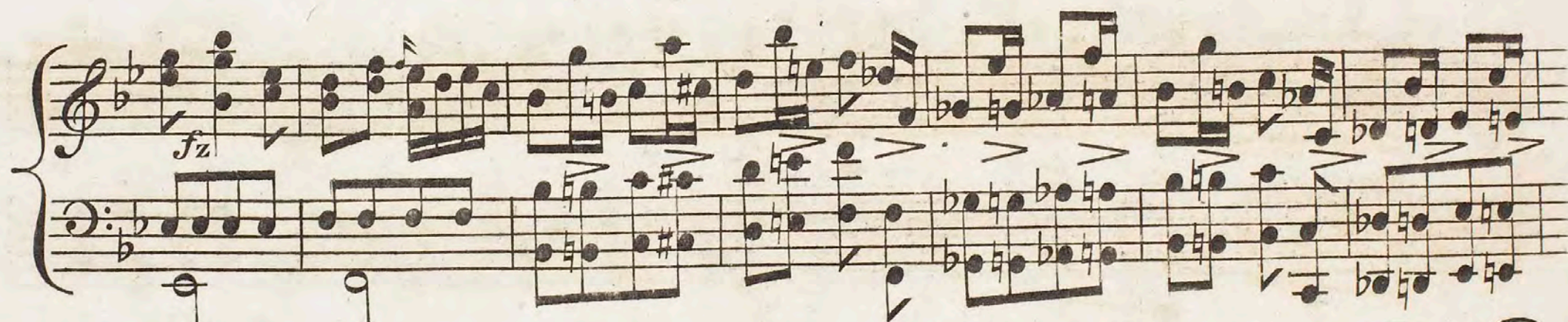
System 3: Treble clef has a melodic line with some accidentals. Bass clef has a piano marking (*p*) and a more active accompaniment.

System 4: Treble clef has a melodic line. Bass clef has a piano marking (*p*) and a more active accompaniment.

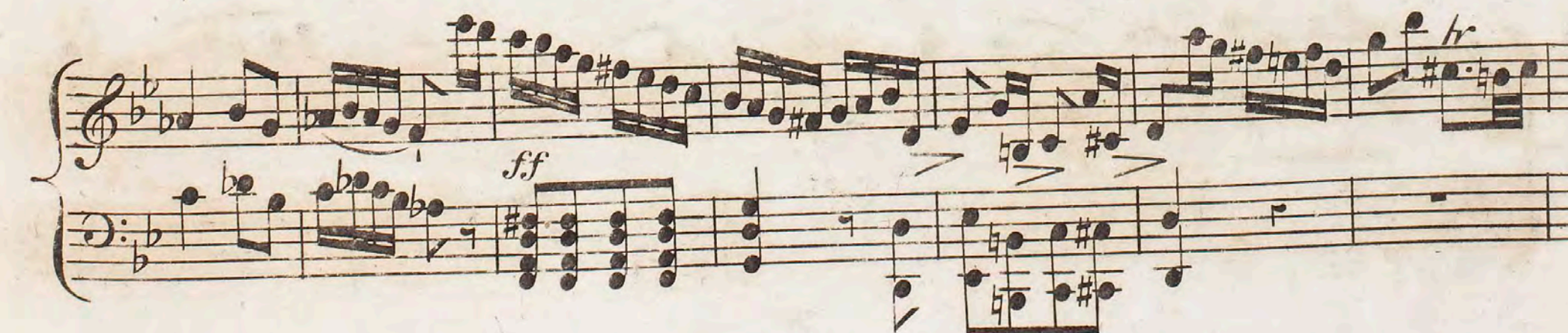
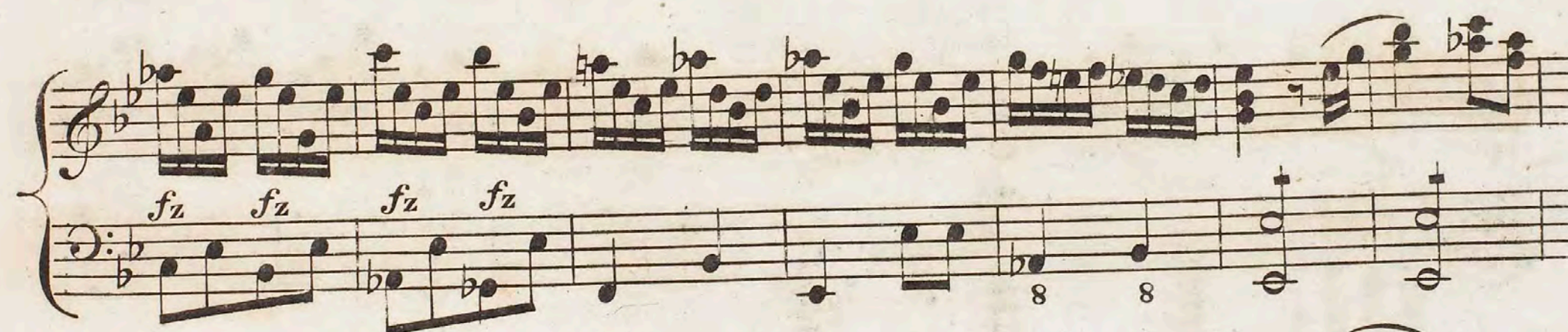
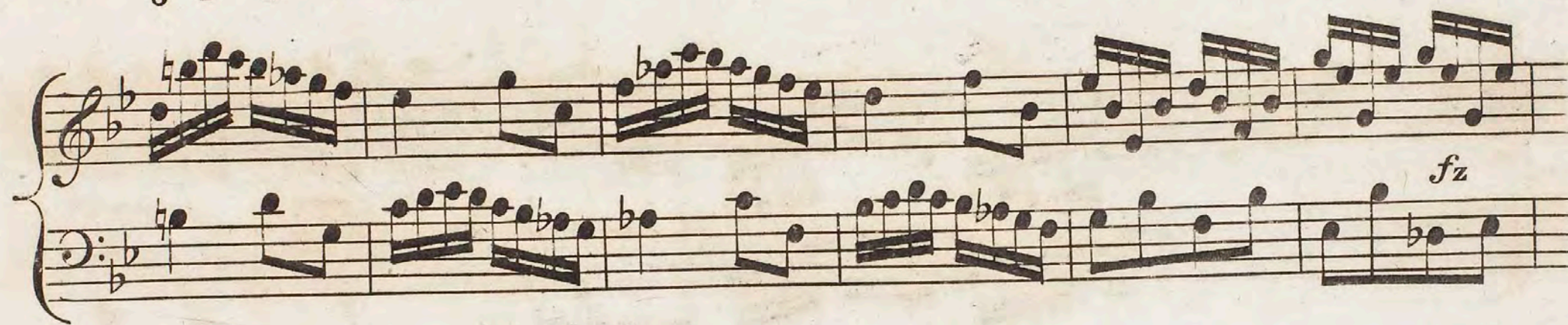
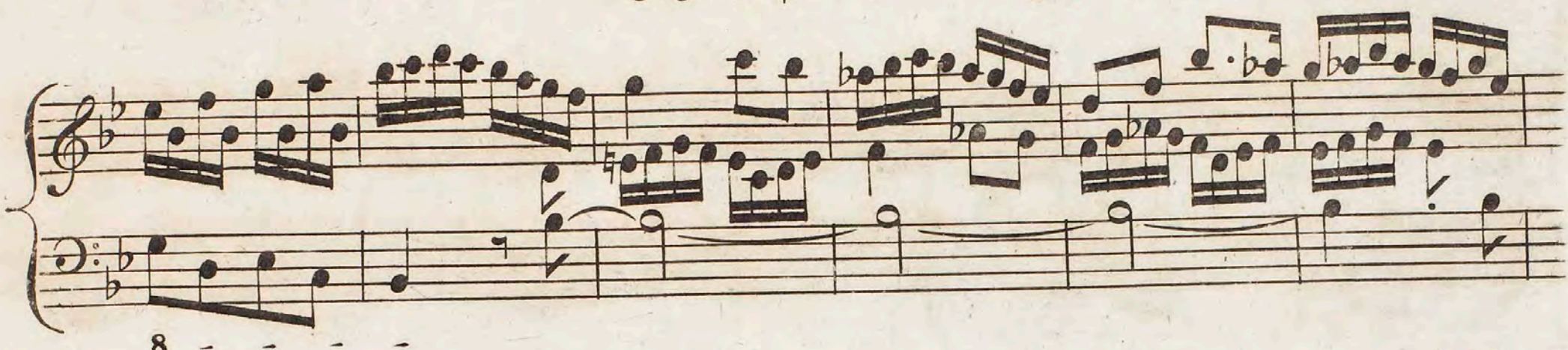
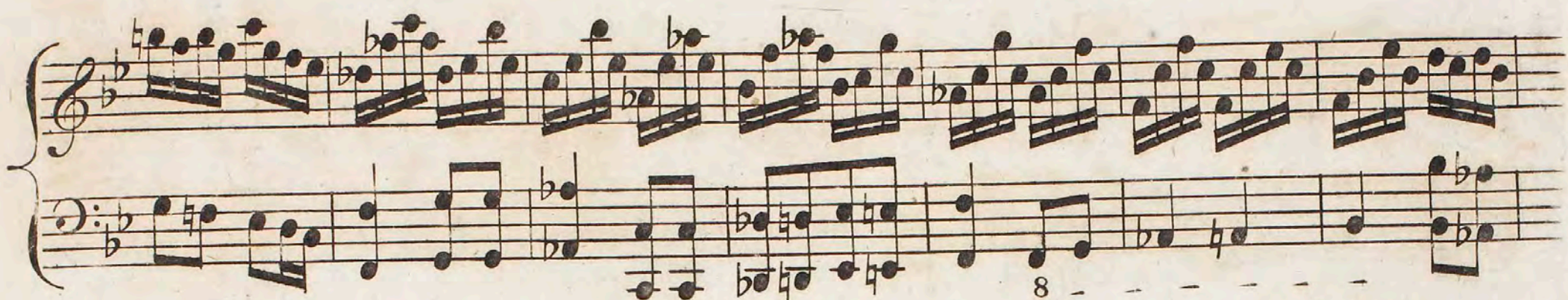
System 5: Treble clef has a melodic line. Bass clef has a piano marking (*p*) and a more active accompaniment.

System 6: Treble clef has a melodic line. Bass clef has a piano marking (*p*) and a more active accompaniment.











This page contains a handwritten musical score for a piano, consisting of six systems of grand staves (treble and bass clef). The music is written in a historical style, likely 18th or 19th century, with a key signature of one flat (B-flat). The notation includes various note values, rests, and dynamic markings. The first system features a series of sixteenth-note runs in the right hand, with the left hand providing a steady accompaniment. The second system continues this pattern with similar rhythmic figures. The third system shows a more complex texture with sixteenth-note runs in both hands. The fourth system is marked with a forte (*ff*) dynamic and features a series of chords and single notes in the left hand, while the right hand continues with sixteenth-note runs. The fifth system shows a continuation of the sixteenth-note runs in the right hand, with the left hand providing a simple accompaniment. The sixth system concludes the page with a series of sixteenth-note runs in the right hand, marked with a piano (*p*) dynamic. The manuscript is written on aged, slightly discolored paper, and the ink is dark brown.







Handwritten musical score on page 60, featuring seven systems of piano and violin staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Performance instructions are written below the staves, including *f*, *fz*, *8va*, *p*, *ten*, *loco*, *fz*, *f*, and *Cres*. The score is written in a historical style, likely from the 18th or 19th century.





First system of musical notation, featuring a treble and bass staff. The music is in a key with one flat (B-flat) and a common time signature. The treble staff contains a complex melodic line with many beamed sixteenth notes. The bass staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *ff* (fortissimo) is present in the bass staff.



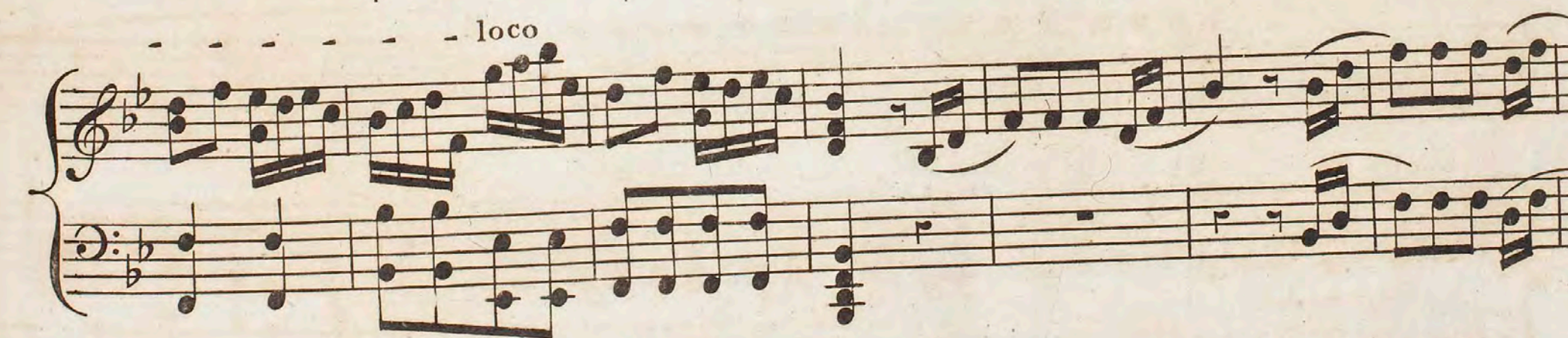
Second system of musical notation. The treble staff continues the melodic line. The bass staff features a *Cres* (crescendo) marking over a series of chords. The system concludes with a double bar line.



Third system of musical notation. The treble staff has a *b* (flat) marking. The bass staff has a *fz* (forzando) marking. The system concludes with a double bar line.



Fourth system of musical notation. The treble staff begins with a *gva* (grace) marking. The system concludes with a double bar line.



Fifth system of musical notation. The treble staff has a *loco* marking. The system concludes with a double bar line.



Sixth system of musical notation. The treble staff has a *ten* (tenuto) marking. The system concludes with a double bar line.





*[Faint, illegible musical notation and text across the page]*

*[Faint, illegible text from the adjacent page, including words like "for a", "Design", "Publi", and "The at"]*





*L'Amico del Principiante* LXV.C

*being Twenty Eight short*

**SOLEAING EXERCISES.**

*for a Single Voice, with a Bass Accompaniment,*

*Designed to assist Young Singers in Learning to*

**SING AT SIGHT,**

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*This Work will be followed by Another Containing 42 Solfaing Duets*

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Handwritten musical score on aged, yellowed paper. The score is written in brown ink and consists of approximately 15 staves. The notation includes various musical symbols such as notes, rests, and bar lines. The paper shows signs of age, including foxing and staining, particularly along the right edge and bottom. The left edge of the page is bound into a book, with a decorative marbled paper cover visible.

Partial view of the adjacent page on the right. It contains musical notation and text. Visible text includes "When this little", "Concurrence of t", "the labor was in", "this opportunity", "in the beginning", "give immediat", "more more plea", "N.E. One, T", "being such as". Musical notation includes staves with notes and clefs, and a section labeled "SCALE".



When this little Work was first published without a Bass, it was in a very small Size for the Convenience of the Pocket: but many of the Purchasers wishing for Something of Accompaniment, the Author was induced to republish it, in this Form, being better for the Desk. He has moreover taken this Opportunity of making an Alteration in the Arrangement: for the Major Keys are placed together in the Beginning, and the Minor Keys at the End of the small Edition; but in this, the Minors (as Derivatives) immediately follow those Majors, which agree with them in Solmization; which it is thought may prove more pleasant to the Practitioner.

N. B: One, Two, or more Examples, may be taken together for an Exercise, by properly selecting such as have the nearest Relations, so as to end with the Key first chosen.

SCALE of different CLIFFS, Shewing the SAME NOTE under different Appearances.

Treble  
Soprano  
Alto  
Tenore  
Basso

C. D. E. F. G. A. B. C. D. E. F. G.  
B. C. D. E. F. G. A. B. C. D. E. F.  
E. F. G. A. B. C. D. E. F. G. A.  
C. D. E. F. G. A. B. C. D. E. F.  
G. A. B. C. D. E. F. G. A. B. C.

Scale of Eleven Lines- Shewing those used for each Cliff

Basso  
Tenor  
Alto  
Mezzo Soprano  
Soprano

G. A. B. C. D. E. F. G.  
C. D. E. F. G. A. B. C.  
D. E. F. G. A. B. C. D.  
E. F. G. A. B. C. D. E.  
F. G. A. B. C. D. E. F. G.

Table of Time.

A Semibreve is as long as two Minims, or Four Crotchets, or Eight Quavers.

Semibreve Rest  
Minim Rests  
Crotchets Rests  
Quaver Rests

A Quaver is as long as two Semi-quavers or Four Demi-quavers or Eight double Dem:

Quaver Rest  
Semi-quaver Rests  
Demi-quaver Rests  
Double Dem: Rests



The figures 1. 2. 3. &c. signify that C being the Key Note, D is the second to the Key, E the third, &c. and the Pupil is hereby directed to imagine the Key Note, when Singing UT; the second to the Key, when Singing RE; the third MI, &c.

Key C.Minor. 1. 2. 3. 4. 5. 6. 7. 8.

Nº 1.

ut re mi fa sol la si ut ut re mi fa mi re ut

UT is here used in preference to DO, as the Vowel O, is found in SOL; because every Vowel should be practised in Solfaing as

a	e	i	o	u
fa	re	mi	sol	ut
la		si		

according to Italian Pronunciation

si ut si la sol fa mi re ut ut re mi fa fa mi re ut

Nº 2

ut ut ut re mi mi mi fa sol sol la si

ut si ut re mi mi mi fa sol sol sol sol fa fa mi re ut

ut ut re ut si si ut si la la si la sol sol la si

ut ut re mi fa sol fa mi fa fa mi re ut



The Key A, Minor, being a Natural Key; the Solfaing is the same as in the Key C. Major; but the Key Note, now, is LA: and SOL being the Seventh to the Key, must frequently be Sharp.

Key A, Minor.

N<sup>o</sup> 3

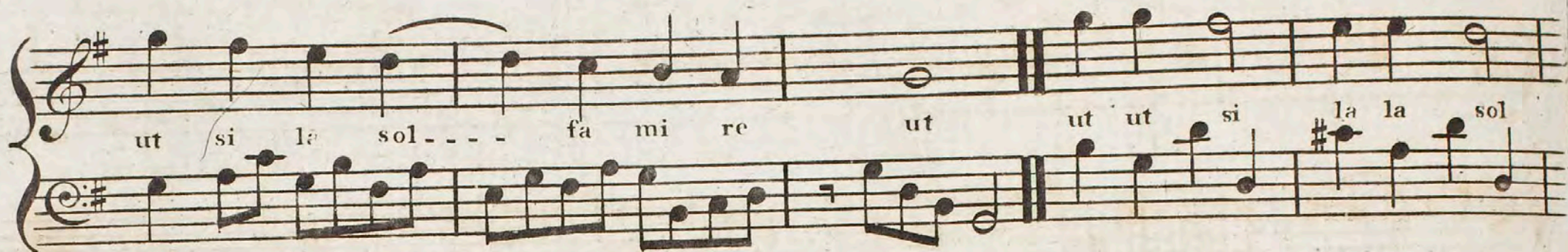


N<sup>o</sup> 4





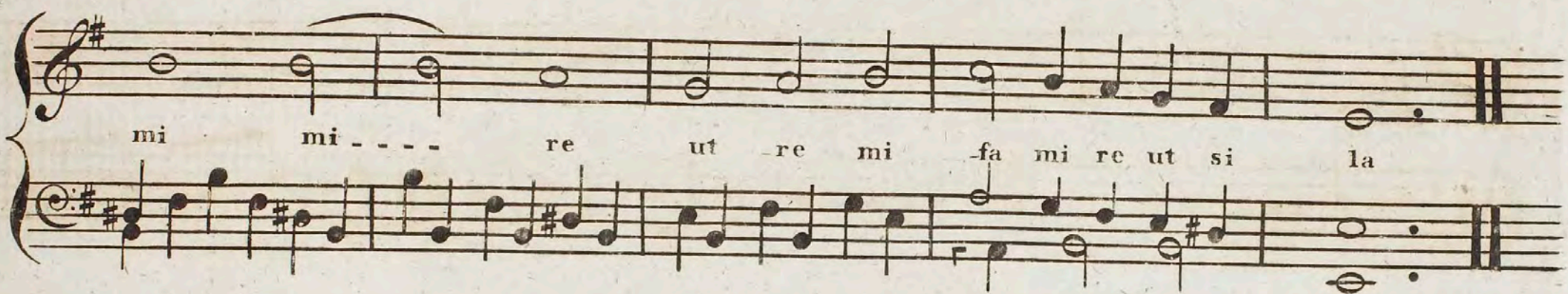
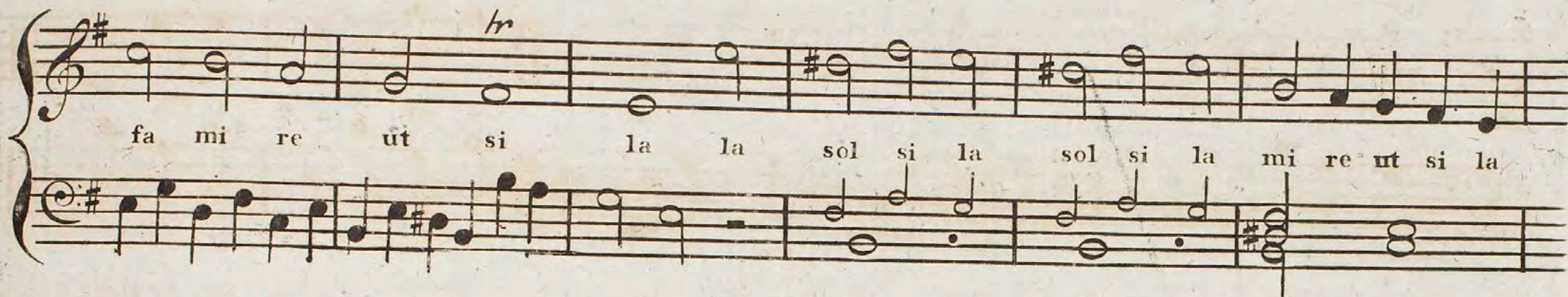
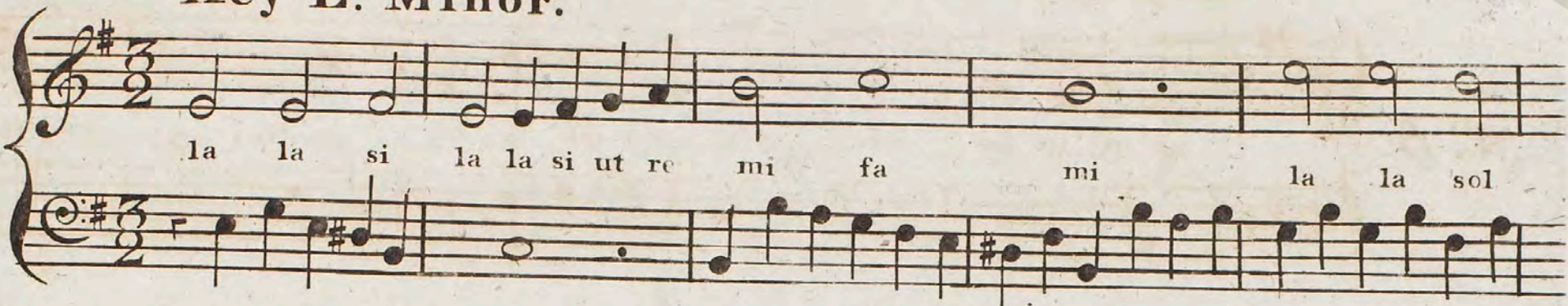
## Key G. Major.

N<sup>o</sup> 5N<sup>o</sup> 6

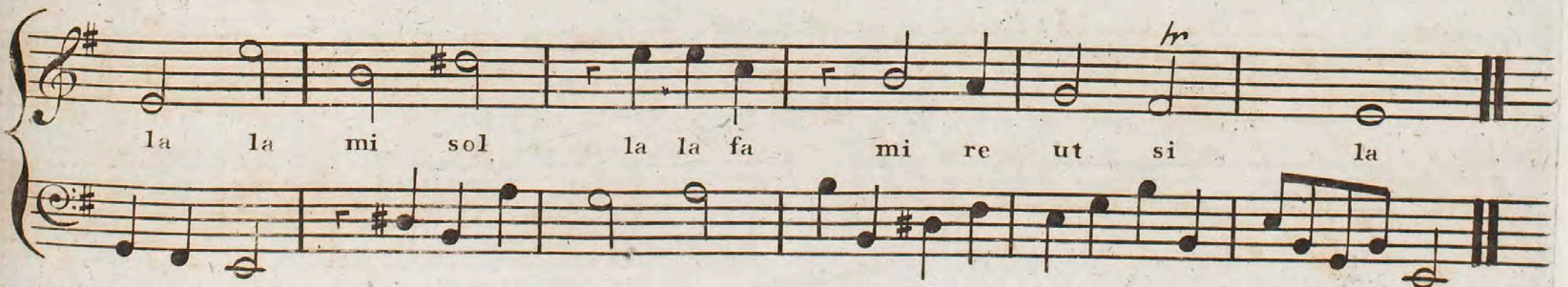
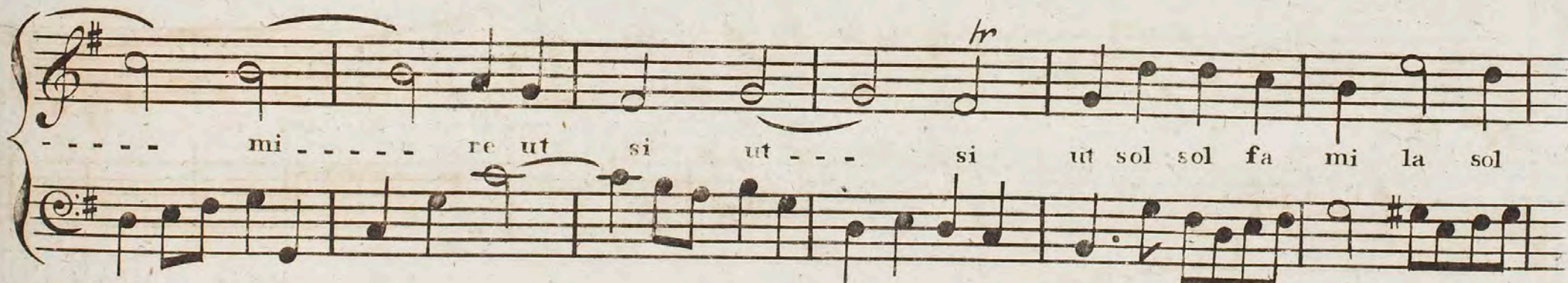
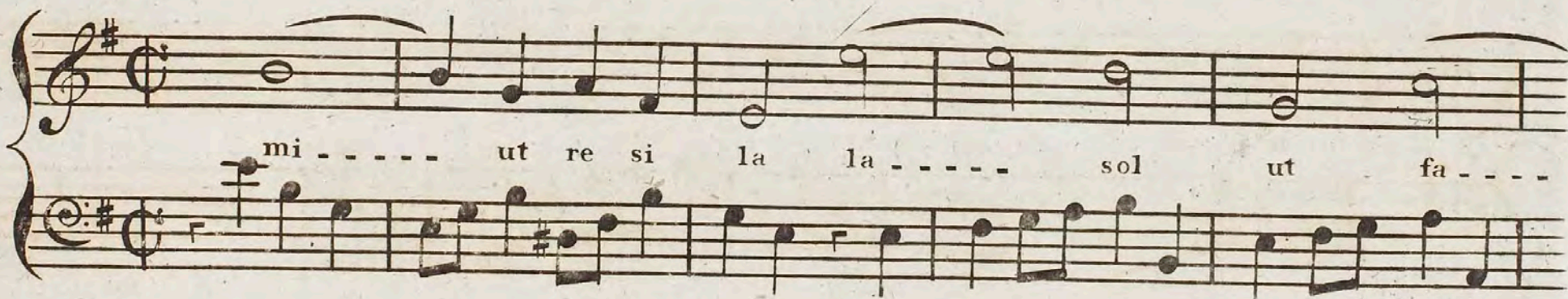


Key E. Minor.

Nº 7



Nº 8





## Key D. Major.

Nº 9

ut re mi fa ut fa sol fa mi re ut re mi fa sol re sol la sol fa mi  
mi re ut ut si la sol - - la si ut sol ut - - - si la si ut si la sol la si ut  
re la re - - ut si la sol ut si la si ut re ut si ut re mi re ut - - - si ut

Nº 10

ut ut re mi mi fa sol la si ut si ut ut re  
ni mi fa mi re ut si la sol fa mi re mi fa sol la sol fa mi re ut  
si ut re mi fa mi mi fa sol la si ut sol mi ut

## Key B. Minor.

Nº 11

la la la sol fa mi re ut si la la - - - si ut re mi mi mi mi re



ut si la sol fa sol la si ut ut ut si la sol ut si ut ut ut

la la sol fa mi sol ut ut re re ut si la sol si mi mi

la la la sol fa mi re ut si la la si ut re mi mi la la

Nº 12 ut si la fa mi la la si ut la mi - - - re - - -

ut si fa mi re ut si la re sol - - - ut re

mi re ut mi re ut si la sol fa mi re fa mi re ut si la sol

la ut si re ut mi re si ut la si mi mi re ut mi la



## Key A Major.

Royal  
Academy  
of Music  
Library

Nº 13

ut si ut re mi mi fa sol la sol fa mi re mi mi fa sol la sol

fa mi re ut si ut si ut re mi fa sol ut re mi fa sol la re

mi fa mi re ut si la sol sol la si ut si ut

Nº 14

ut re mi fa sol la ut re mi fa sol la

sol fa mi sol fa mi sol fa mi re mi fa mi re mi fa

re sol fa mi re ut mi sol mi ut fa mi re ut si re

fa re si ut re mi fa sol la ut si la sol la si ut



Key E. Major

Nº 15

Largo

ut ut si ut si la sol - - - fa mi re re ut

si la sol fa mi re ut ut re mi ut re mi fa - - - re mi fa sol - -

- - - mi fa sol la si ut sol ut re ut si la sol fa mi re ut si la sol la si ut

Nº 16

Allegretto

ut re mi mi fa sol la si ut sol la fa fa la

si sol sol si ut la re ut si la sol re re re mi fa mi mi mi fa sol

la sol la si ut re sol si ut ut re mi fa sol la sol fa

mi fa sol sol la si ut ut si la la sol fa fa mi re sol ut



## Key F. Major.

Royal  
Academy  
of MusicN<sup>o</sup> 17

ut re mi fa sol la sol la si ut ut ut si la sol fa mi re

ut si ut re ut re mi re mi fa mi fa sol la si ut ut re ut

mi mi mi fa mi fa fa fa mi ut ut si la mi

fa mi re ut si re fa mi re ut si la D.C.

N<sup>o</sup> 18

ut re mi ut re mi fa mi fa sol la sol la si ut ut mi ut re si

ut re si sol ut re mi fa re mi fa sol mi la sol ut - - si ut ut - -

mi re fa mi re ut si ut la sol fa mi re mi ut ut si ut



Key D Minor

Nº 19



Nº 20





N $^{\circ}$  21

ut si la sol ut sol fa mi fa sol la si ut re

mi fa sol la sol fa mi re ut si sol sol fa mi re ut sol mi

fa la fa mi re ut si sol la si ut re mi fa re ut si ut

The lesser Seventh is called ZA, to distinguish it from the greater Seventh called SI; thus FA & ZA, have always a Semitone next below them. MI & SI, have always a Semitone above them.

N $^{\circ}$  22

sol sol sol fa mi re ut ut ut za la sol fa fa fa mi re ut sol

ut re mi ut fa re sol la si sol ut la sol sol la si ut re mi ut fa re

sol fa mi re sol - - - fa mi re ut ut - - - za la sol

fa mi sol ut - - - si ut re mi la si ut



Key G. Minor.

Nº 23

mi re mi la si ut re si mi fa si mi la si

ut re mi fa re mi fa sol sol la si ut re mi ut

sol mi mi ut ut la fa fa re re si si sol mi

la mi re si mi fa si mi ut la

Nº 24

la ut si re ut la si ut re mi ut la

fa re si mi ut la ut mi re fa mi ut re mi fa sol sol.

ut la re - - mi fa sol sollasi ut famire ut sollasi ut fa mi re ut si D.C.



Key E $\flat$ .Royal  
Academy  
of MusicN<sup>o</sup> 25

Allegretto

ut ut ut re mi fa sol la si ut ut re mi fa

sol la si ut re re mi mi mi fa sol la si ut si la re ut si la

sol re re si sol ut la fa re mi fa fa mi ut sol ---

fa --- mi re ut

N<sup>o</sup> 26

Allegro

sol mi ut si ut re mi fa mi sol mi fa sol la si ut ---

re ut si ut si la re si sol --- mi la --- re si sol la fa re mi la fa re

sol mi ut re sol mi ut ut si la sol fa mi re ut si ut re mi fa re sol mi ut



Key C. Minor.

Nº 27

la ut mi la si ut mi mi mi re ut si la

Andante

ut mi sol ut re mi sol sol sol fa mi re ut ut - la fa re

re si sol mi mi ut la si sol la si sol mi mi la sol la si ut si ut re

mi re ut si la sol fa mi re ut si la mi fa mi re ut la

Nº 28

la sol fa mi re ut si ut re mi fa mi si mi re ut si la si mi mi si ut la si

Allegretto

ut si la sol fa mi re re si ut re sol la si ut sol sol la si ut re mi sol la si ut

sol la si ut la sol la si ut

la si ut re re mi fa mi la sol la si ut re re re mi fa mi la la sol la







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*[Faint, illegible handwritten text, likely bleed-through from the reverse side of the page.]*

*[Faint handwritten notes visible on the right edge of the page, including words like "Prop", "being a", "Carwin", "above", "the Cas", "Modu", "be nece", "judice", "traced", "pointin", "of sing", "Regula", "Major", "Thus a", "of a re", "partiti", "for Cas", "What F", "not; fo", "the per", "Nation", "they", "every", "and C", "Falsely", "always", "in the", "No loc", "Tetra", "attent", "Quick", "Notic", "Chara", "they"]*



The short Exercises published some Time since, under the Title of *L'Amico del Principiante*, having met with a favorable Reception; The Author has been induced to publish this little Work as a sequel, and if the Pupil be well acquainted with the above Book, together with the Observations at the End thereof; the Exercises in This, will prove to be not only further instructive, but also more entertaining.

The relative Distances in every Key, whether Major or Minor, being readily known; the Solfaing Syllables will become familiar, and the Ear will reject a false Syllable, by the Habit of hearing *Fa*, as a Semitone above *Mi*; and *Ut*, as a Semitone above *Si*; and that this may be invariably the Case; *Ut*, as a Key Note (in Major Keys) will constantly follow the Modulation, if the sign thereof appears. See N. 1. and 15. Yet it will not always be necessary in sudden Transitions to change the place of *Ut*, see N. 8. The judicious Teacher will discover in *L'Amico del Principiante* a regular Path traced out for his Pupil; in which, should he instruct him to tread with Attention, pointing out to him what is most needful to be retained in Memory; the Art of Singing at Sight will certainly follow. To promote this End, the same Regularity will be found in this Work; taking progressively the most usual Major Keys, and the attendant Minors which naturally arise out of them. Thus also any Exercise may be lengthened at Pleasure, by adding One or more of a relative Key, then ending with the First, in the way of Rondo; But it is particularly recommended to Learners, that whatever Piece they may choose for Exercise whether Major or Minor; always to begin by Singing the Scale of that Key; & in slow Time generally; sustaining, and swelling the Tones throughout; for by the frequent use of the Scale, the Ear will become more correct, and the perfect Sound of every Tone, and Semitone in the Octave be acquired.

It is certainly difficult to remove Old established Customs, however irrational they may be; and those who have been in the Habit of Singing *Do*, for the Key Note, may not be willing to change it for *Ut*; But, why not practise upon every Vowel, for the sake of obtaining a good Intonation? The Vowel *O*, is in *Sol*, and by using *Ut*, instead of *Do*, all the Vowells are brought into Practice, *A*, in *Fa*, & *La*. — *E*, in *Re*. — *I*, in *Mi* and *Si*. — *O*, in *Sol*. — *U*, in *Ut*; which Syllables should always be sung according to Italian Pronunciation. By this Method every Note in the Octave has its appropriate Syllable; *Mi*, will be the greater 3<sup>d</sup> to the Key in the lower Tetrachord; *Si*, the greater 3<sup>d</sup> to the Fifth of the Key in the upper Tetrachord. (The Octave being a Compound of the Two) thus also, the Difficulty attendant on Singing by Hexachords is effectually removed.

Those Movements which have no sign whereby to regulate their Quickness, should be sung slow, untill the Intonation is made perfect; then the Motion may be encreased gradually, according to the ability of the Pupil, and Character of the Music; moreover, to arrive at a tolerable degree of Proficiency, they should frequently be sung without the assistance of an Instrument.



## SCALE

Key C. Major

N<sup>o</sup> 1

ut re mi fa sol la si ut

ut . . . si ut sol la re . . . si mi . . . ut fa . . . re sol fa mi

Andante

ut re mi fa mi re ut si

ut ut . . . si ut sol la si ut sol . . . ut . . . si ut

ut si la sol fa mi re ut

la sol ut ut . . . si ut re . . . ut . . . si ut

returns to C.

\* The Sign of Modulation by F $\sharp$  into G, appears in the lower Part, though not in the upper, which will sometimes cause the same Note to be sung by a different Name.

Mod<sup>to</sup>.N<sup>o</sup> 2

sol la sol sol fa mi re ut si la sol la si ut mi re mi fa sol sol fa mi ut si ut

mi fa mi mi re ut si la sol fa mi . . . fa mi ut si ut re mi mi re ut mi re mi fa sol sol fa mi



*pia.* *cres.* *for.* *dim.* *pia.*

ut . . . . . si ut re sol sol fa . . . . . mi re . . . . . ut za . . . . . la sol la si ut re sol re

*pia.*

mi fa sol la sol fa la sol fa mi ut ut . . . . . si la sol fa mi re mi fa ut fa mi fa mi mi ut ut si si

*tenuto*

mi mi mi mi fa sol fa re re re mi fa mi ut . . . . . si ut

ut ut ut ut re mi re si si si ut re ut ut mi mi fa sol la sol fa la sol fa mi



Where the 7<sup>th</sup> to the Key is lowered a Semi-  
tone, it may be called ZA, or SA, to distinguish  
it from SI, See N<sup>o</sup> 15. and 24.

### Andante

N<sup>o</sup> 3

Ut si la re . ut si mi la re . . . . . sol ut si ut re mi

Ut sol . . . . . fa mi la . . . . . sol fa mi re mi fa sol la . . . . .

*hr*

fa . . . . . mi re mi fa sol fa mi re ut si la sol ut ut si ut

. . . . . si ut si ut si ut re mi re ut si la sol fa mi re sol mi ut



## SCALE

## A. Minor

N<sup>o</sup> 4

La si ut re mi fa mi re ut si la

La sol la si ut re ut si la sol la

N<sup>o</sup> 5

Tenuto

mi re ut si ut re mi fa

ut si la sol la si ut re

mi re mi fa mi re ut sol fa

ut si ut re ut si ut mi re

mi re fa mi re ut si mi re

ut si re ut si la sol ut si

ut re mi fa fa mi re ut mi re ut si la

la si ut re re ut si la ut si la sol la

\* Sol will be frequently Sharp in all Minor Keys.



Nº 6  
Grazioso  
e  
Sostenuto

La si ut mi mi re ... ut ... si

Ut re mi sol sol fa mi re ut ut re mi

ut re si ut si ut sol la si ut za

fa mi re ut si ut re mi fa sol ... fa ... mi ... re ...

la re ut si la sol la si ut re mi la sol fa

ut ... si ut re mi fa ... mi ... re ...

mi re mi fa sol la si ut re ut ... si ...

ut ... si la si ut mi mi re ut re ut si la

la ... sol la si sol la si la sol la



## G. Major

## SCALE.

Royal  
Academy  
of MusicN<sup>o</sup> 7

Larghetto

Ut re mi fa

Ut - - - si ut la ut fa - - -

sol la si ut

mi sol - - - fa - - - re sol fa mi re mi ut mi la si ut - - -

la sol returns to G.

si ut sol mi re ut - - - si ut.

N<sup>o</sup> 8

Larghetto

Sol sol sol fa

fa mi re mi fa sol fa mi

Mi mi mi re

re ut si ut re mi re ut

la sol fa mi re si - - - ut re la sol fa fa mi

sol fa mi re ut ut si ut



la sol fa mi re . si ut la mi fa re mi re ut End  
sol sol fa mi ut ut si ut End

mi la sol - - - fa - - - mi re - - - ut la - - - sol fa -  
ut ut re la re ut si la sol la si sol la si

mi sol ut mi re ut si si ut  
ut si la re ut si

\* The Syllables not changed.

No 9.

Largo

sol la sol fa mi re sol - - - ut fa - - - mi ut la si  
sol fa mi re ut - - - si la re si sol ut fa re

sol la fa sol mi fa sol la sol la si ut si ut si ut si ut fa mi re ut  
mi ut re si ut re mi fa mi fa sol la sol la sol la sol la re ut si ut



## SCALE.

Royal  
Academy

## E. Minor

N<sup>o</sup> 10

La si ut re mi fa mi la sol fa mi re ut si la

La sol la si ut re si ut - - - mi re si ut si la sol la

N<sup>o</sup> 11

Allegro

Mi la sol fa mi fa mi - - - la re sol ut si sol sol fa mi

la sol fa mi re ut ut ut si ut ut - - - si ut mi

fa fa la fa ut mi ut re ut si ut fa mi re ut

mi mi la fa sol la si ut si ut si la si la sol la sol fa sol fa mi la sol fa mi fa mi

la la la re ut re mi fa sol la sol fa sol fa mi fa mi re mi re ut re ut - -

re ut si la la sol fa mi re ut re mi fa mi re ut si la

si la - - - sol la - - - re ut si la si ut re ut si la sol la



Nº 12

Allegro

Commodo

La sol la

La sol la mi - fa mi re ut si ut si la si ut re ut si la

mi - fa mi re ut si ut mi ut re si re ut la ut ut si re mi fa sol

sol la si mi sol la ut la si sol si la la sol la si ut re si la sol

mi re ut ut sol ut ut si la sol sol sol sol - fa mi fa mi re

ut - ut re mi re ut sol sol fa mi mi mi mi - re ut re ut si

ut ut si la sol fa mi re ut si ut re mi la sol fa mi re ut si la sol - la

ut - sol sol fa mi re ut si la sol ut re mi - fa mi re ut si ut mi

la sol la mi - fa mi re ut si ut re ut si la

la si ut si re ut si la sol mi sol la si la sol la



## D. Major

## SCALE Divided.

Royal  
Academy

Nº 13

ut mi sol mi fa sol la si ut sol ut za la ut fa...

ut re mi fa

re si re ut fa fa mi re sol sol fa mi ut

sol la si ut

ut si la sol fa mi re ut

ut mi fa sol re re mi fa ut ut re mi si si ut re re si sol ut sol sol ut si re fa si ut

Nº 14

Canon

Ut sol fa mi sol ut... si ut re ut

ut sol fa mi sol ut...

ut re mi fa sol mi ut ut re mi ut si ut re si ut sol fa mi

si ut re ut ut re mi fa sol mi ut ut re mi ut si ut re si ut



Nº 15

Ut re mi fa sol fa mi re mi re ut si sol la si

Sol la si ut re mi ut si za la re fa sol fa

ut sol la si ut - - - si ut mi re ut re ut si ut si la sol la si ut

mi re ut re mi fa sol la fa sol ut ut si la si la ut re ut si ut

re' ut si la si ut si ut re mi ut si la si ut re ut

si ut si la sol la si ut re ut si ut re ut re mi ut mi re ut si ut re mi re

si la sol la si ut re mi ut si za la re ut si ut re sol la si

ut si ut ut re mi fa sol fa mi re mi fa sol fa

ut re ut si ut - - - si ut.

mi fa - - - mi re ut.

\* The Sign of the Modulation (G.) not appearing in the upper Part, UT changes not its Place throughout.



## Nº 16. B. Minor

## Scale

La si ut re mi fa mi re ut si la la sol fa mi mi re ut si la.

La sol la si ut re ut si la sol la ut la si ut re ut ut si la sol la.

**Largo**

## Nº 17.

## Leggiere

La si ut mi re ut si mi re ut si la sol

La sol la ut si la sol mi re ut si la sol fa

fa fa mi re ut si la sol sol fa mi re ut fa re mi re si ut mi fa sol

fa mi re ut si la sol sol fa mi re ut si la re si ut fa re mi ut re mi

la si ut re mi fa sol fa mi re ut si ut ---- si ut la si la si sol

fa sol la si ut re mi re ut si la sol la sol fa mi re mi ut re

ut ut ut ut si si si si la la si ut re fa re ut si la.

ut mi mi mi re re re re ut ut re mi fa re si la sol la.



Nº 18

Andante  
Tenuto

musical score with three systems of staves and lyrics

System 1:  
Staff 1: *pia* mi la si ut mi re  
Staff 2: *pia* ut re mi fa sol  
Staff 3: (bass line)

System 2:  
Staff 1: *cres.* ut re mi ut re mi *for* fa mi re mi fa sol fa mi mi re - - -  
Staff 2: la re mi fa sol la si mi fa sol la si ut ut - - - si la sol fa  
Staff 3: (bass line)

System 3:  
Staff 1: *pia* - - - ut si la sol la si ut la sol la  
Staff 2: *pia* mi fa - - - mi fa mi ut fa re  
Staff 3: (bass line)

System 4:  
Staff 1: *cres.* si ut re ut si sol la - - - re ut si la *for*  
Staff 2: *cres.* re sol fa mi re mi fa mi re si ut fa *for*  
Staff 3: (bass line)

System 5:  
Staff 1: *pia* sol la si ut si ut re ut si la.  
Staff 2: *pia* mi ut re mi re mi fa mi la sol la.  
Staff 3: (bass line)



## A Major.

Nº 19

Ut re mi fa sol la si ut

Ut - - - si ut la fa - - - mi fa re - - sol fa mi ut

ut si la sol fa mi re ut

mi ut la - - - sol - - - fa - - - mi - - - re - - ut - - - si ut

Nº 20

sol la sol fa mi re mi fa re mi fa mi re ut si ut re fa

mi fa mi - - re ut si ut re si ut re ut - - si la sol la si re

mi re mi fa mi la ut si ut - - - si ut sol la - - -

ut si ut re ut - - - si la si ut re mi ut si la re ut si si ut si ut re mi fa

sol - - - fa - - - mi re mi fa sol la fa mi re mi fa sol mi re ut re mi

si la si ut re mi la sol la si la si ut - - - si - - - la - - -



fa re ut si ut re mi fa sol fa mi re sol fa mi  
sol la si ut re mi re ut si ut

**Nº 21**  
**Andantino**

sol mi mi fa sol fa re re mi fa mi mi fa sol la sol fa mi  
mi ut ut re mi re si si ut re ut ut re mi fa mi re ut

re re mi fa sol fa mi re sol mi ut si la sol fa mi re si la sol fa mi re ut la sol fa mi re ut si ut sol  
si si ut re mi re ut si ut la fa la si sol mi sol la fa re fa sol sol fa mi re ut si

la si sol fa mi fa sol la sol mi mi fa sol  
ut ut si la sol fa mi re si sol la si ut re mi fa mi ut ut re mi

fa re re mi fa mi mi fa sol la sol la mi mi re ut  
re si si ut re ut ut re mi fa mi re ut ut si ut



## E. Major

Royal  
Academy  
of Music

Nº 22

ut re mi fa sol la si ut ut si la  
ut si ut la fa mi ut fa re mi ut re mi fa

sol fa mi re ut ut si la sol sol la si ut  
mi re ut si ut sol - - si ut sol - - fa mi

Nº 23

sol ut sa la fa re ut si sol ut - - -  
ut sol fa mi ut sol fa mi ut fa sol sol sol fa mi ut

si ut la sol fa mi sol - - fa - - mi re  
fa mi re ut sol - - fa - - mi re ut re mi fa sol la sol fa

ut ut si ut la si ut - - si ut ut re ut re mi re mi fa mi re ut  
mi ut re ut re mi re mi fa mi re ut ut si ut la si ut - - si ut



Nº 24

Larghetto

Sol ut si la sol la si ut - - - si za  
Ut fa mi re ut re mi

la fa fa re re ut si sol sol mi re ut la fa mi re ut si sol sol la si  
fa sol la fa sol - - - fa mi re resol fa mi re

ut ut re mi fa sol la fa  
ut re mi fa mi re mi ut ut ut - - si za la fa fa re re ut si sol sol mi re ut la fa mi re ut

sol la si ut re sol ut - - si re si ut ut re mi fa mi fa sol  
si re sol sol - - fa - - - mi re sol mi ut re mi

la - - - sol fa mi fa sol la si ut re mi re ut si ut  
fa mi fa sol fa mi re ut re mi ut ut si ut sol fa mi re ut



## F. Major

Nº 25

Ut re mi fa sol la si ut

ut la mi fa re mi

ut si la sol fa mi re ut

mi re ut si re ut sol ut si ut

Nº 26

Allegro

Moderato

sol fa mi re ut la si ut mi re ut si la sol ut si ut mi fa mi ut mi sol

sol fa mi re ut la si ut mi

la fa mi re ut sol la si ut fa mi sol la si ut za la sol fa re mi ut sol

fami re ut si ut si ut sol la si ut fa mi ut re mi fa mi re ut si sol sol

sol la si ut mi la fa re sol mi ut sol fa mi re ut

fa re mi ut sol sol fa mi re ut si ut si la re si ut si ut

(\* The Key of C. being Established. )



Nº 27

Andante

Sol ut si la sol fa mi ut ut - - si la sol ut - - si ut

ut fa mi re ut si la si sol sol -

la si ut sol ut - - - za la sol fa re mi re ut

- - - fa mi ut re ut re mi fa - - - mi re si ut - - - si ut ut

ut fa mi re ut si sol sol - - fa mi la si ut - - -

fa mi re ut si sol ut ut re fa sol la sol la si sol ut fa sol la sol fa mi re ut

si ut mi fa re mi fa sol mi ut sol la si ut re sol la si ut - - - sa la

fa re mi fa sol mi ut ut - - si ut mi fa mi ut re mi fa sol ut re mi fa - -

sol la si ut re mi fa si la sol ut - - - si ut

- - - mi re ut si sol sol - - - fa mi re ut re ut



## D. Minor SCALE

Nº 28.

Largo

La si ut re mi fa mi la si ut si

La sol la si ut re ut la la sol la sol

Nº 29.

Andante

La si ut mi la sol fa mi fa mi

La si ut si ut la si ut re ut re ut

ut - - - ut si ut ut ut ut

la si ut re mi fa sol la si ut ut re sol fa mi re ut mi mi mi

si la sol - - la si ut re mi ut re mi fa sol la si ut re mi mi la sol la

re ut si mi fa re mi fa sol ut re mi fa sol la si ut ut - - si ut la la



si la si ut mi la sol la si ut si la.  
sol la si ut si ut la mi re ut re mi la sol la.

## Nº 30

## Moderato

La si ut si la si ut re mi mi la - - - re - ut si la  
La la sol mi la sol la sol la sol fa mi fa re

si ut sol ut - la si ut re ut si la si sol ut ut fa - - - re mi fa sol la si ut re mi  
sol fa mi re mi - ut re mi fa mi re - - - si ut re mi fa sol la si ut

re ut si ut si la sol fa mi re ut la la - - - si ut si la sol la si  
si la sol la sol fa mi re ut si ut - - - la fa - - - re mi la la sol mi

ut si la - - - sol la  
la sol la la si ut re mi fa mi ut fa re ut si la



## Bb. Major

Nº 31

Ut re mi fa sol la  
Ut si ut la ut fa mi fa  
la sol fa mi re ut si la sol  
fa mi re ut si la sol sol ut si ut sol  
fa mi re ut re mi fa sol la si ut re mi re ut  
fa mi re mi fa re ut si ut

Nº 32

Andantino

ut ut ut fa mi fa re mi mi ut la si ut re mi fa sol mi  
ut ut ut fa mi fa re mi mi ut  
fa la sol fa mi mi sol la fa sol mi fa fa mi re re sol fa fa  
la si ut ut mi fa re mi ut re re ut si si sol la si ut re ut si la



mi mi re sol fa mi sol fa fa mi mi re re ut  
si ut ut si ut sol la si ut re ut si la si ut ut si ut

Nº 33

Moderato

Ut re mi fa sol mi la sol fa mi re re mi fa mi re sol sol  
Ut si ut re mi ut fa mi re ut si la la si ut si

ut re mi fa mi re ut si la re ut si sol la si ut si  
la si sol la si ut si la sol fa mi fa re mi fa sol

ut mi mi mi mi fa sol la re mi fa sol ut re mi fa mi re  
mi ut ut ut ut re mi fa si ut re mi la si ut re ut si

ut re mi fa sol mi la sol fa mi sol la sol fa mi re ut si la sollasi ut remifa mi  
ut si ut re mi ut fa mi re ut mi fami re ut si la sol fami fa mi fa sol la si ut



N<sup>o</sup> 34

G. Minor.

Largo

La si ut re mi fa - - - - - mi

la sol fa mi re ut si la  
fa mi re ut si la sol la

N<sup>o</sup> 35All<sup>o</sup>

La la sol fa mi fa - - - fa mi re ut re - - mi fa fa mi re ut - mi re ut  
mi mi re ut si la re ut re ut si la sol la si - - - ut re re ut si la - - ut si la

si ut la sol fa mi re ut si la si ut re mi re fa sol la si ut fa mi la sol fa mi fa - - - re mi  
sol sol fa mi ut re ut si la sol la solla si mi la si ut re sol ut la mi la - - solla si ut - - -

re sol fa mi fa sol la sol fa - - - mi re ut si la la fa mi fa re ut si la  
- - - si solla si ut re mi fa mi re - - - ut si - - - la sol la re si la sol la



Nº 36

Allegretto



La sol fa mi re ut si la sol la re ut si la la mi fa sol fa mi

La sol fa mi re ut si la si la sol la si ut re ut



re ut - - - fa - - - mi fa sol la sol fa mi re ut si la la sol fa mi re

si ut la la si ut re ut re mi fa mi re ut si la sol fa fa mi re ut si



ut re mi fa la re ut - - - si ut mi

ut - - - si ut sol la za la ut - - - si la si sol la si ut - -



re mi re mi fa mi re ut si ut re mi ut fa mi re ut si la la sol fa mi re

si ut si ut re ut si la sol la si ut la re ut si la sol la la sol fa



ut si la sol la re fa mi re ut si la la - - - - - sol la

mi re ut si la ut si re ut si la sol la - - - - - fa mi fa re ut si la



## Eb. Major

## SCALE

Royal  
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Nº 37

Ut - - - re - - - mi - - - fa - - - sol - - -

mi fa sol mi ut si re fa re si ut ut sol la za la - - - mi mi ut sol mi

la - - - si - - - ut - - - ut - - - si - - - la - - -

fa ut la fa re - - re mi fa sol fa mi - - - mi - - - re - - - ut - - -

sol - - - fa - - - mi - - - re - - - ut - - -

si - - - si ut re ut si ut ut sol ut - - si re fa re si ut ut

Nº 38

Andante

Ut mi - - re ut ut - - - si ut ut za la za la sol fa sol fa mi

ut - - si ut mi la si ut sol ut fa mi fa mi re ut re mi ut fa mi re ut

re re re ut si ut si la sol la si sol ut re ut si la si la ut si ut - - - si ut - - -

si la sol sol sol fa mi fa mi re ut re ut si la sol la si ut la re ut si la si sol sol fa



la ... si ut re si sol la si sol la re ut si la sol ut ... si ut  
mi fa mi re ut re mi fa si ut si la sol la si ut sol ... fa ... mi re ut

Nº 39

Allegro

sol si sol ut ut re mi fa sol la za la sol fa mi re ut sol fa  
ut mi ut sol ... fa mi ut re mi fa sol mi fa mi re ut si la sol la si ut re

mi ut ut ... si ut re mi ut si la sol  
ut re mi fa sol la za la sol fa mi re ut si re sol fa mi re ut si ut la si ut sol la si ut ... si ut sol si sol

ut re mi fa sol la za la re si ut za  
ut ... ut re mi fa sol mi fa sol la si ut re mi fa ... re sol fa mi re ut sol si sol

la ut fa mi ... re ut ... si ut sol mi ut re sol mi ut  
fa la sol sol fa fa mi mi re re mi ut ... si ut



## SCALE

## C. Minor

Nº 40

La si ut re mi re ut si ut si la

La sol la si ut si la sol la sol fa

sol fa mi re ut re mi fa mi re ut si la

mi re ut ut si ut za la si ut si la sol la

Nº 41

Allegretto

ut si ut re si sol mi ut si la sol ut la sol fa mi re mi

La sol la si sol mi la si ut re mi fa sol - - - fa mi fa mi re ut si ut.

re mi sol mi fa sol la sol ut - - - si ut si la sol

si ut mi ut re mi fa mi re ut re mi fa sol - - - fa mi.

fa mi la sol la sol ut si ut re si sol la sol la fa re re si ut si la

re ut si ut si la sol la si sol mi la si si ut si la la la - - - sol la



Nº 42

Andante

The musical score is written for voice and piano. It consists of five systems of music. The vocal part is written in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The piano accompaniment is written in two staves, with the right hand in a treble clef and the left hand in a bass clef. The time signature is 6/8. The tempo is marked 'Andante'. The score includes solfège syllables (La, si, la, ut, re, mi, fa, sol) written below the notes. The piece concludes with a double bar line and the word 'FINIS'.

La si la ut - - si re - - ut si la - - -

La - - - sol la mi mi fa fa - - - mi re ut - - -

sol la si mi - - re ut si ut mi mi re si si

si la - - sol fa - - - mi sol sol fa re re

ut mi re ut sol la si ut re mi fa si si ut

mi sol fa mi ut si ut re mi fa sol - - - la sol fa mi re mi ut ut

si sol sol ut mi re ut si la si re ut si la sol - - -

sol fa mi ut fa la sol fa mi re mi - - -

la ut la si ut si ut re mi fa si ut si la - - -

mi sol mi la - - - sol la - - -

FINIS





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Miss Bur  
Miss Ben  
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Toy Br  
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Rev. M  
Rev. M  
Rev. M  
Rev. M  
Rev. M  
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Mr. J  
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PIXELL (John)

1759

English Song.

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1. *Allegretto in G major, Op. 10, No. 15*

Handwritten musical notation for the first system, consisting of four staves. The notation is in G major and 3/4 time, featuring a lively melody with many sixteenth and thirty-second notes.

Handwritten musical notation for the second system, consisting of four staves. The notation continues the melody from the first system, with some lyrics written below the staves.

Handwritten musical notation for the third system, consisting of four staves. The notation continues the melody, with lyrics written below the staves.

2. *Allegretto in G major, Op. 10, No. 16*

Handwritten musical notation for the fourth system, consisting of four staves. The notation continues the melody, with lyrics written below the staves.

Partial view of the adjacent page, showing musical notation and a list of instruments: German Flute, Violino I, Violino II & Viola, Alto Viola, Canto, and Basso.



*The Invitation to the Red-Breast — Inscrib'd to W.<sup>m</sup> Shenstone Esq: 1.*

German Flute  
Violino I<sup>mo</sup>  
& 2<sup>do</sup>.  
Alto Viola.  
Canto.  
Basso.

*Siciliana*

Flute

Violini

Forte

Flute tr

Piano

Forte

Piano

tr

Whilst all the fields are white with Snow, and northern Winds tempestuous blow, pretty tuneful

Violini

tr

tr

Warbler come come and frolic round my Room; come come and frolic round my Room.

In Spring when Zephyrs gently blow,  
And Leaves are seen where hung the Snow,

To thy native Woods repair,  
Where thy Fellow-songsters are;



2.

*Flute alone*  
*tr*

*Vio. I<sup>mo</sup>*

*tr* *tr*

pretty Warbler tuneful Warbler come and fro—lic round my Room come come and fro—lic

rou—nd my Room come and fro—lic round my Room

*Vio. I<sup>mo</sup>*  
*2.<sup>do</sup>*  
*Tutti Piano*

With o—pen Window I'll receive with food my hun—gry Guest relieve with

But when cold Frosts congeal the Plain  
Frequent my friendly Roof again;



Flute alone.

Flute.

Violin.

food my hungry Guest relieve convinc'd his sweet melodious Lay melo.....

Flute

*p*

2do

.....dious Lay my En-ter-tainment will re-pay.

Remembring still thy warbling Lay  
My Entertainment will repay.



4.

*My Time, O ye Muses &c.*

*Andante Vivace*

My Time O ye

Muses! was hap - pi - ly spent when Phæbe went with me wherev - er I went ten thousand sweet Pleasures I

felt in my Breast sure never fond Sheperd like Col - in was blest

*Tender*

But now she is gone and has left me behind what a marvellous Change on a sudden I find when all things were

fine as could possibly be I thought'twas the Spring but A - las! it was She I thought'twas the

Spring but A - las! it was She.

For the four following Verses, See the Spectator 8<sup>th</sup> Vol.



? Battisbelle

*Daphne's Visit — Inscrib'd to the R<sup>t</sup> Hon: Lady Mary Grey.* 5.

*Andante* *German Flute*

Ye Birds for whom I rear'd the Grove with melting Lay fal-ute my Love

with melting Lay fal-ute my Love

my Daphne with your Notes de-tain or I have rear'd my Grove in vain or I have

rear'd my Grove in vain.

2.  
Ye *Flow'rs* ! before her Footsteps rise:  
:S: Display at once your brightest Dyes; :S:  
That she your opening Charms may see;  
:S: Or what are all your Charms to me? :S:

3.  
Kind *Zephyr* ! brush each fragrant flow'r;  
:S: And shed it's Odours round my Bow'r; :S:  
Or never more, O gentle *Wind*,  
:S: Shall I from thee Refreshment find. :S:

4.  
Ye *Streams* ! if e'er your Banks I lov'd;  
:S: If e'er your native Sounds improv'd; :S:  
May each soft Murmur sooth my Fair,  
:S: Or, Oh! twill deepen my Despair. :S:

5.  
And Thou, my *Grotto*, whose lonely Bounds  
:S: The melancholy *Pine* surrounds; :S:  
May *Daphne* praise thy peaceful Gloom  
:S: Or Thou shalt prove her *Damon's* Tomb. :S:



6. *Miss Hamilton to her Sister — occasion'd by her Love for M<sup>r</sup> More.*

*Not too fast*

Wou'd you think it my Dear (for the fault I must own) your Jenny at last is most  
covetous grown your Jenny at last is most covetous grown  
If Fortune her Millions shou'd lavishly pour I still shou'd be wretched except I had More I  
still shou'd be wretched except I had More

2.

As gay as I am cou'd I spend all my Days  
In Op'ras, in Dances, Ridottos, and Plays :S:  
Her Fate your poor Jenny with tears wou'd deplore  
For Alas! my dear Girl, what are these without More :S:

4.

'Tis the same thing with Pleasures and Money and Men  
And I think I shall never be happy again :S:  
For I've Dangers and Praters, and Lovers in store  
And yet like true Woman I still fight for More :S:

3.

Old S<sup>r</sup> Simon, poor Devil, has just now been here,  
And offers to settle eight hundred a Year :S:  
But I answer'd the Knight, as I've answer'd a Score  
You know it won't do S<sup>r</sup> for I must have More. :S:

5.

In spite of this craving I vow and protest  
That Avarice ne'er had a Place in my Breast, :S:  
For I swear I'd not envy the Miser his Store  
If I had but enough for myself and one More. :S:

6.

You'll wonder, my Love, who this dear One can be,  
Whose Merit can boast such a Conquest as me :S:  
You shan't know his Name, though I told you before,  
It begins with an M but I dare not say More. :S:



# The Sky-Lark.

7.

German  
Flute.

Violin.

Flute alone

Not too fast

Go, tuneful

Flute

Bird, that glad'st the Skies

Go, tuneful Bird, that glad'st the Skies to

Daphne's Window speed thy way and there on quiv'ring Pinions rise and there thy vocal Art display.

Violin

— play and there thy vocal Art display.

2.  
And if She deign thy Notes to hear,  
And if She praise thy Matin Song,  
Tell her the Sounds that soothe her Ear  
To Damon's native Plains belong.

3.  
Tell her in livelier Plumes array'd  
The Bird from Indian Groves may shine;  
But ask the lovely partial Maid,  
What are his Notes compar'd to thine?

4.  
Then bid her treat yon witlefs Beau,  
And all his flaunting Race with Scorn,  
And lend her Ear to Damon's Woe  
Who sings her Praise, and sings forlorn.



8.

But now, when urg'd by tender Woes  
I speed to meet my Dear,  
That Hill and Stream my Zeal oppose  
And check my fond Career. :S:

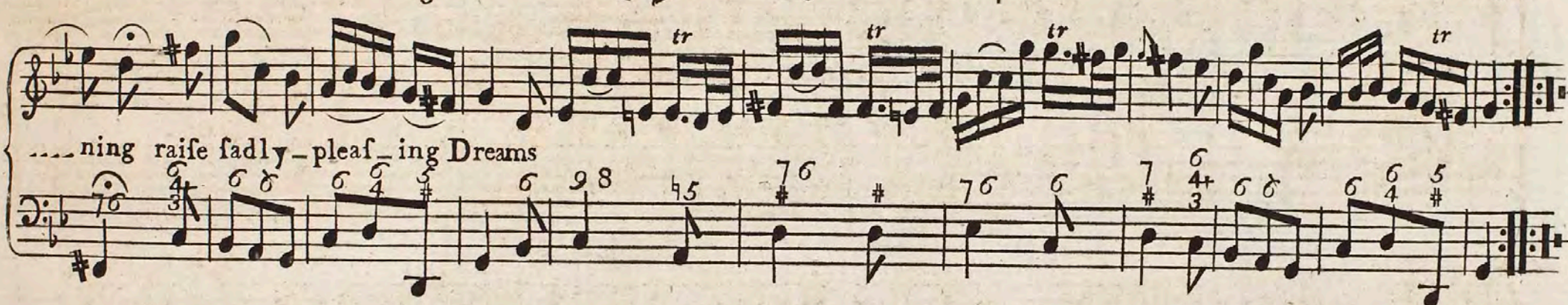
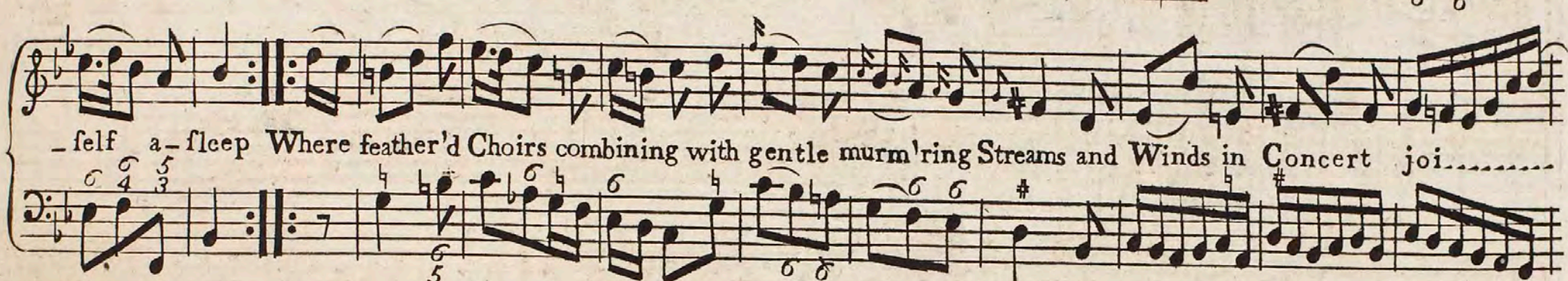
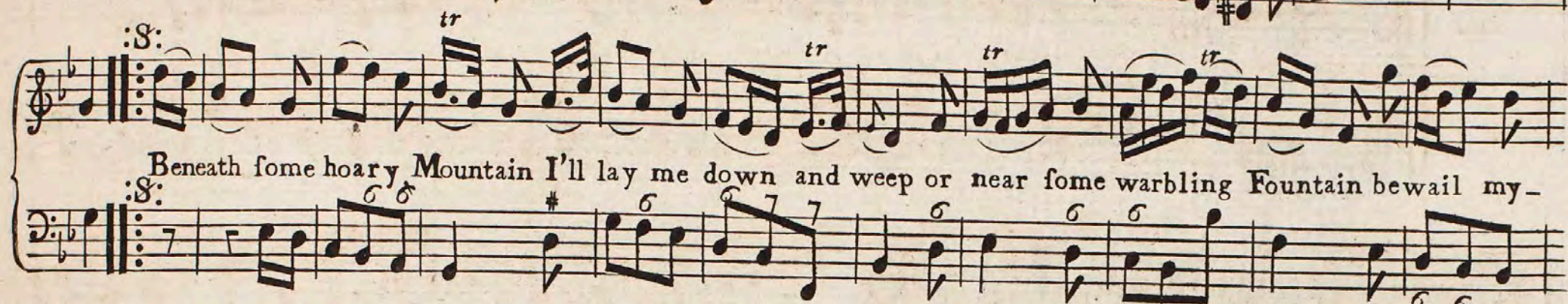
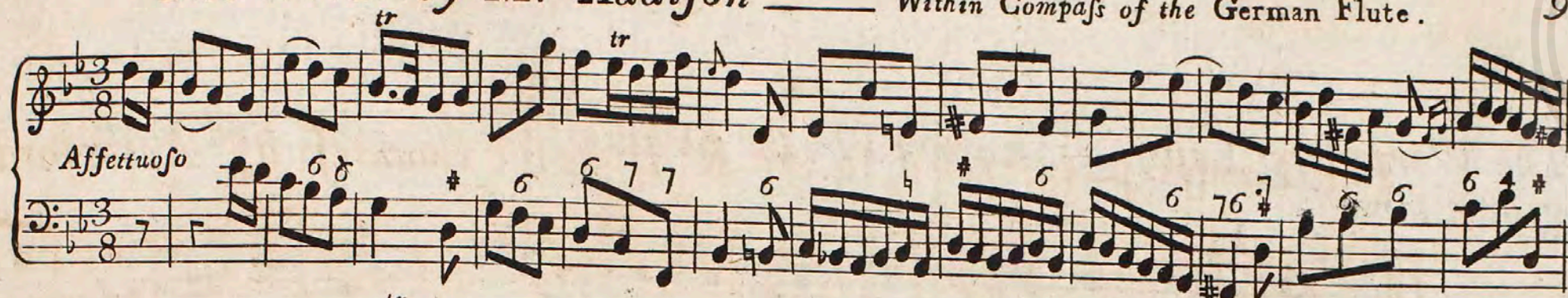
No more, since *Daphne* was my Theme  
 Their wonted Charms I see;  
 :S: That verdant Hill, that chrystal Stream :S:  
 :S: Divide my Love, and Me. :S:



*The Words by Mr Addison* — Within Compass of the German Flute.

9.

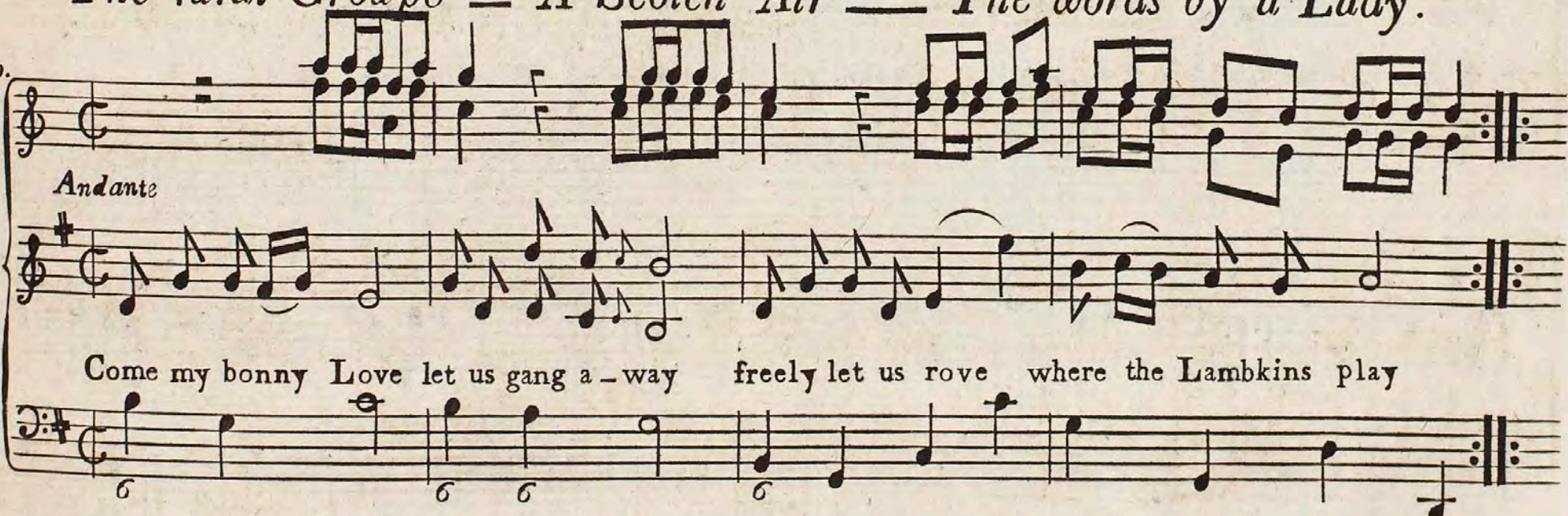
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*The rural Groupe — A Scotch Air — The words by a Lady.*

Corno.  
1<sup>mo</sup>  
&  
2<sup>do</sup>

*Andante*



Sweet the Roses blow,  
Sweet the tedded Hay,  
Sweet the Heifers low  
Round the dewy Lea.

Hark! the feather'd Train  
Chaunt their Songs with Glee,  
O, their sprightly Strain.  
Come my Lads with me.

Not the dawn of day,  
Not the jocund Birds,  
Not the Lambkin's Play,  
Not the breath of Herds:

Not the blushing Rose  
Nor the tedded Hay  
Can one Charm disclose  
While my Love's away.



*The Words by a Lady — occasion'd by the Death of the favourite Red-breast grown tame.*

Recitativo

Amidst her flow'ry Paths Ophelia rov'd to call the warbling Redbreast

whom She Lov'd whilst throbbing fears her tender Bosom swell and deep-fetch'd Sighs his hapless Fate fore =

= tell; when Lo! beneath a Shrub she cast her Eye and saw the little Warbler lifeless lie

some pearly Drops her lucid Eyes distill'd and thus in doleful Strains She sung him kill'd.

Andante

Ye Groves in deeper

Shades be seen no more display your live — ly Green Ye Groves in dee — per Shades be seen



no more display your live — ly Green Let

ev'ry Flow'r it's Beau-ty lose Nor e'er a gain such sweets dif- fuse.

let ev — ry Flow'r it's Beau-ty

lose nor e'er a gain such sweets dif- fuse.

2.

:S: Ye Warblers, cease your Songs of Love,  
No more let Gladness fill the Grove; :S:  
:S: In mournful Strains alone contend,  
And wail with me your hapless Friend. :S:

3.

:S: And Thou, his Mate, whose joyless Breast  
No more must find the Sweets of Rest, :S:  
:S: Tune, tune thy lovelorn Notes to Woe,  
Nor shall my Tears forbear to flow. :S:



## The desponding Swain.

*Andante*

At De-lia's Feet de-voutly dying

e-ver vow-ing e-ver fighting the cold regardless Maid to move with un-a-vai-ling

Pray'rs I sue You first have taught me how to love Ah! teach me to be hap-py

too You first have taught me how to love Ah! teach me to be hap-py too.

2.

The musical score is written for piano in G major (one sharp) and 3/8 time. It consists of six systems of staves. The first system is marked 'Andante'. The melody features several trills (tr) and is accompanied by a bass line with fingerings (6, 5, 4, 3, 2, 1). The lyrics are written below the staves, with some words like 'De-lia's' and 'hap-py' hyphenated. The score includes various musical notations such as slurs, ties, and dynamic markings. The final system ends with a double bar line and a fermata.

But She, alas! unkindly wife,  
To all my Sighs and Tears replies—  
'Tis ev'ry prudent Maid's Concern  
Her Lover's fondness to improve;  
If to be happy You shou'd learn  
You quickly wou'd forget to love.



Poco Allegro tr

*Andante*

Charming is your Shape and Air

Charming O charming your Shape and Air and your face as Morning fair

Coral lips and Neck of Snow Cheeks where opening

Re-  
fuses blow whene'er You speak or smile or move all is Rapture all is Love all is

Rapture all is Love all is Rapture all is Love

*End with the Symphony.*



14.

*A Song humourously commented upon in the Spectator.*

*For the Harpfichord and Voice alone.*

*Poco Allegro*

My Love was fickle once and changing nor e'er would fettle in my heart from

Beauty still to Beauty ranging in ev'ry face I found a dart

'Twas first a charming Shape enslav'd me an Eye then gave the

*Ad Libitum Tempo Ord:*

fatal Stroke 'till by her wit Co\_rin\_na fav'd Me and all my for\_mer Fetters broke



But now a long and lasting

Anguish for Be<sup>l</sup>-vi-de-ra I endure hourly I sigh and hourly languish nor hope to

find the wonted Cure nor hope to find the wonted Cure

For here the false inconstant Lover

after a thousand Beauties shown does new surprizing Charms discover and finds Va-ri-e-

-ty in One



## Winifreda.

Within Compass of the German Flute.

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LibraryAndante  
Vivace

Away! let nought to Love displeasing my Winifreda move thy fear let nought de-  
 lay the heav'nly Blessing nor squeamish Pride nor gloomy Care nor squeamish Pride nor gloomy Care  
 What though no Grants of Royal Donors nor pompous  
 Titles grace our Blood we'll shine in more substantial Honors and to be noble we'll be good and to be  
 noble we'll be good

2.

What though from Fortune's lavish Bounty  
 No mighty Treasures we possess,  
 We'll find within our Pittance Plenty,  
 And be content without Excess. &c  
 'Still shall each kind returning Season  
 Sufficient for our Wishes give;  
 For we will live a life of Reason,  
 And that's the only Life to live. &c

3.

Our Name while Virtue thus we tender,  
 Shall sweetly sound where'er 'tis spoke,  
 And all the great ones much shall wonder  
 How they admire such little folk; &c  
 Through Youth and Age in Love excelling,  
 We'll hand in hand together tread;  
 Sweet-smiling Peace shall crown our dwelling,  
 And Babes sweet-smiling bless our bed. &c



4.

How shou'd I love the pretty Creatures  
Whilst round my knees they fondly clung !  
To see them look their Mother's features !  
To hear them lisp their Mother's tongue ! &c  
And when with Envy Time transported  
Shall think to rob us of our Joys  
You'll in your Girls again be courted  
And I go wooing in my Boys .

*The mutual Symptoms* ————— *Within Compass of the German Flute.*

*Tender*

Ah! Who in all those happy Plains with Colin can compare A Youth belov'd by  
all the Swains admir'd by all the Fair I think he's free from artful Wiles for  
oft with tearful Eye he fondly looks at me and smiles, he does! I know not.  
Why!

2.

He press'd my hand I blush'd and sigh'd,  
Yet hope he did not see;  
And then to speak he vainly tried,  
But gently sigh'd like me.  
Methinks this wary breast shou'd know  
If Colin feign'd the Sigh,  
Yet when he's nam'd it flutters so !  
It does, I know not why!

3.

Say Gentle God! whose mighty Laws  
Prevail o'er Nymph and Swain,  
O shew my heart the secret Cause  
Of Colin's tender Pain .  
Say rather why this heart intreats  
The Cause of Colin's Woe ;  
And why it flutters, why it beats:  
Alas ! too well I know !



18.

# The Blackbird.

*Slow*

German Flute

Hark to Yon Blackbird's plea—sing Note Hark! Hark! Hark to Yon

Blackbird's pleas—ing Note sweet Ush—er of the vo—cal Throng

Nature instructs his warbling Throat and all ad—mire his

sprightly Song and all admire his spright—ly Song.



A Verse taken from Mr Addison's Pastoral Hymn-Inscrib'd to Char. Jennins Esq:

Vio: 1<sup>mo</sup> *Largo Sostenuito* *Piano*

Vio: 2<sup>do</sup>

Basso.

*Forte* *tr* *1<sup>mo</sup> and 2<sup>do</sup>* *Piano*

Though in the Paths of Death I tread

*Forte* *Piano* *tr*

Though in the Paths of Death I tread with

gloomy Horrors over-spread

Though

*Volti*



20.

in the Paths of Death I tread with gloomy Horrors gloomy Horrors ov—er—

*Vivace*

spread, My steadfast heart shall fear no Ill for Thou O Lord art with me still for

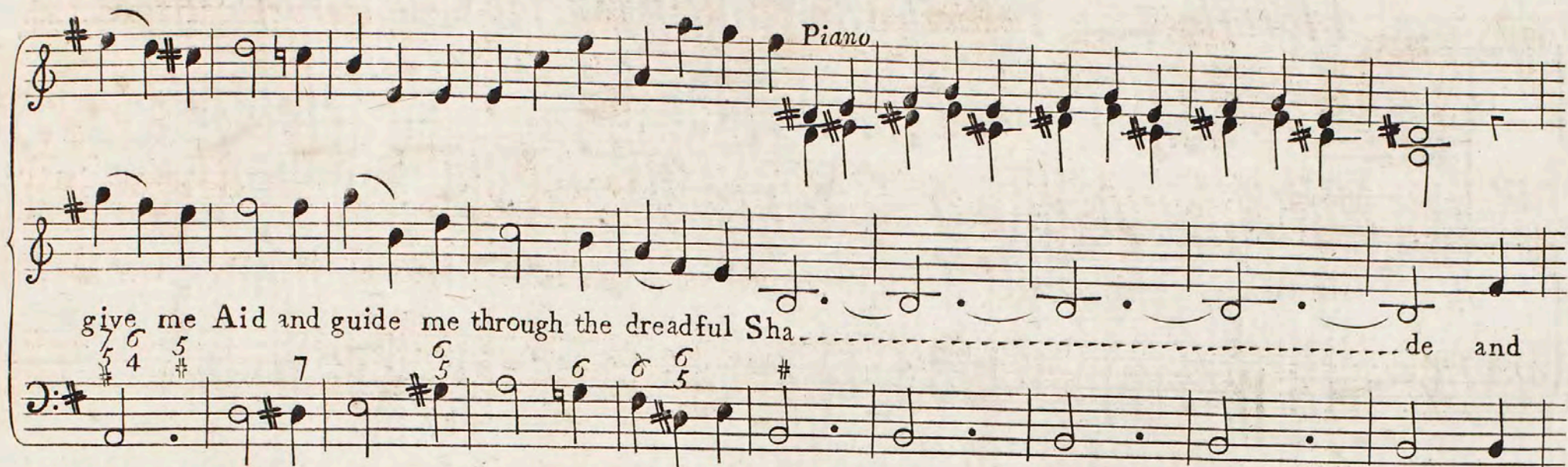
*Sym:*

Thou O Lord art with me still.

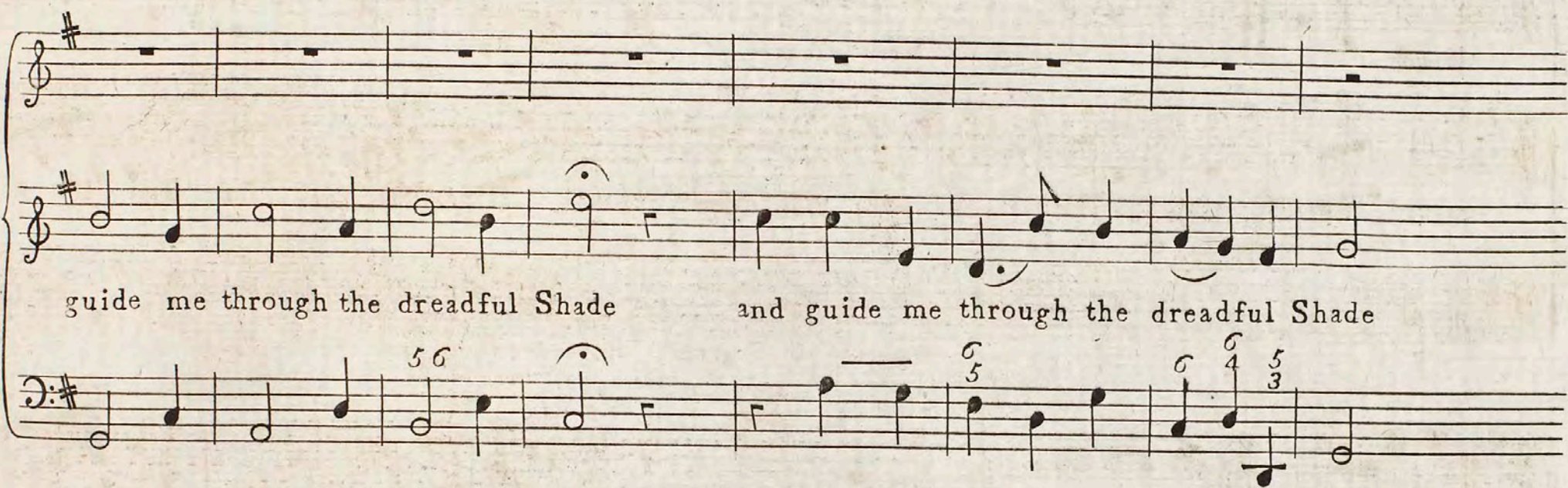
Thy friendly Crook shall give me Aid thy friendly Crook shall



*Piano*

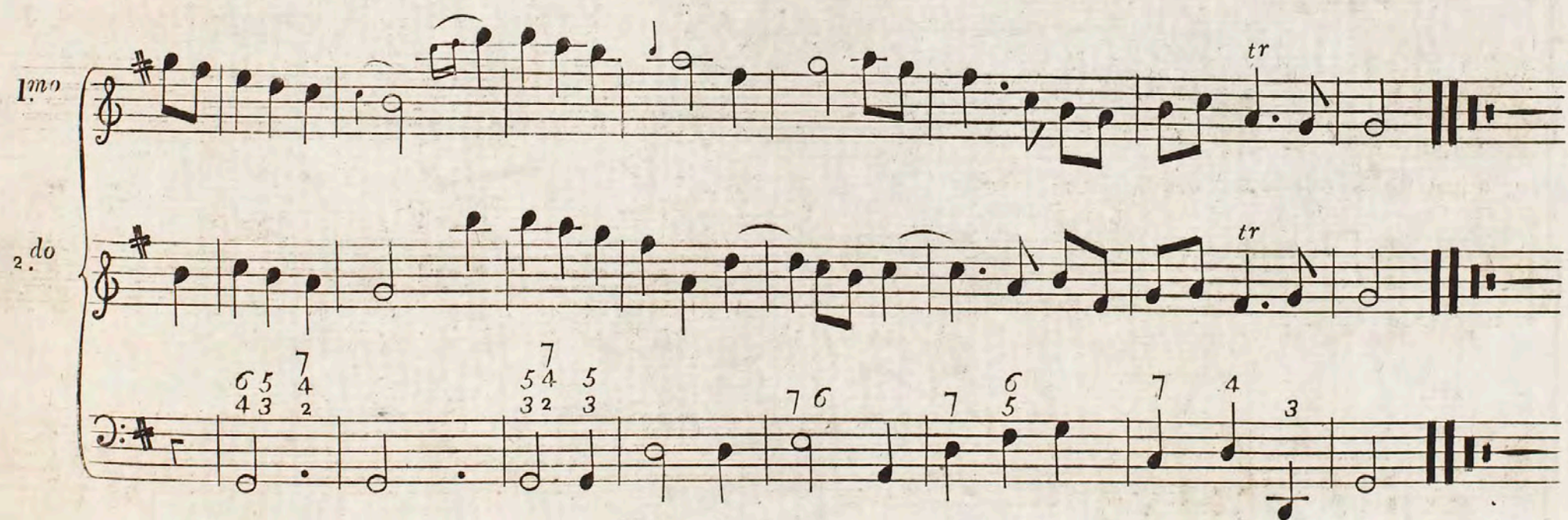


give me Aid and guide me through the dreadful Sha de and



guide me through the dreadful Shade and guide me through the dreadful Shade

1<sup>mo</sup>



2<sup>do</sup>



? Giordani

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22.

*Florella — Inscib'd to the R<sup>t</sup> Hon: the Countess of Sussex.*

*Andante*

Why will Flo-rel-la when I gaze my ravish'd Eyes re... prove and

hide them from the on-ly face they can behold with Love

To fhun your Scorn and ease my Care I seek a Nymph more kind and when I

rove from fair to fair more gentle Treatment find more gen-tle Treatment find

*Violoncello*

*2. Ritornello*

But Ah! how vain is ev'ry Joy,  
Where Nature has no Part;  
New Beauties may attract my Eye  
But You engage my heart.

2.

So restless Exiles as they roam,  
Meet Pity ev'ry where;  
But languish for their native home,  
Though Death attend them there.



*Amyntas.*

*Affettufo Larghetto*

*Sym:*

On a Bank beside a Willow      On a Bank beside a Willow Heav'n her Cov'ring

*Sym:*

Earth her Pillow sad Amynta sigh'd alone      sad Amyn...ta sigh'd alone

From the chearless Dawn of Morning 'till the Dews of Night returning fing'ing thus she made her Moan

hope is banish'd Joys are vanish'd Damon my be lov'd is gone! is gone! Damon my be-

*Sym:*

-lov'd is gone!

Time, I dare thee to discover

Such a Youth, and such a Lover;

Oh, so true, so kind was He!

Damon was the Pride of Nature  
Charming in his ev'ry feature;  
Damon liv'd alone for me!  
Melting Kisses! murm'ring Blisses!  
Who so liv'd and lov'd as We!



24. *Dorilas* — Inscib'd to the R<sup>t</sup> Hon: the Countess of Plymouth.  
*Andante Vivace*

*Not too fast*

Vio: 1<sup>ma</sup>

Vio: 2<sup>da</sup>

*Piano*

Young Dorilas an art-less Swain and Daphne Pride of western

Plain their flocks together drove

2.

3.

With mutual Joy each Morn they meet,  
At Mid-day seek the same Retreat  
And shelter in one Grove; &c.  
At Eve :S: they haunt the self-same Walk, :S:  
Together innocently talk,  
But not a Word of Love. &c.

Hence mutual friendship firmly grew,  
'Till Heart to heart spontaneous flew,  
Like Bill to Bill of Dove; &c.  
Both feel :S: the flame which both conceal, :S:  
Both wish the Other wou'd reveal  
Yet Neither speaks of Love. &c.



Gay Youth fat blooming on his face fat blooming on his Face And She too shone with ev'ry Grace

Yet Neither thought of Love Love Yet neither thought of Love

4.

He doated on her Innocence,

Each vow'd :S: whilst Each the Vow observ'd :S:

Then ev'ry word was Love. &c

*Defiance to Cupid.*

1.  
and  
2.do

*Vivace*

Unis:

Volti



26.

Fee-ble Cupid, vain Deceiver! What avails thy boasted Quiver, Where are all thy

conqu'ring Arts? where are all thy conqu'ring Arts? They who fly thee may defy thee

jeeringly *tr* where are all thy conqu'ring Arts? They who fear thee and revere thee ev-er feel thy keenest darts

They who fear thee and revere thee ev-er feel! thy keenest darts.

*Cupid's Reply.*

2.

Foolish Mortal! Why thus ever  
Wilt thou boast thy vain Endeavour  
To defy my just Controul? &c  
But my Vengeance shall confound thee,  
To defy &c — *jeeringly*  
:8: And my subtle Arrows wound thee  
Through thy false disloyal Soul. :8:

3.

When forlorn, and pale with Sorrow,  
My Assistance thou woudst borrow,  
Wafting soft neglected Sighs; &c  
Then thy Cure in vain exploring  
Wafting soft &c — *jeeringly*  
:8: And my help in vain imploring  
Mopsa too shall thee despise. :8:



*Recitativo after the 1<sup>st</sup> Verse only, of the preceeding Song.*

The false Lothario thus with Pride elate insulted Cupid and the Sex defied

Nor think he merited a kinder Fate when thus in Scorn the God of Love reply'd :S:

*Be calm Ye Winds &c. for the German Flute.*

*Siciliana Affettuoso*

Be calm Ye Winds forbear to blow And hear a Nymph complain; Be still ye Torrents cease to flow, Or

murm'ring lull my Pain. sad Echo listen to my Tale while I my Fate deplore; Nor cease to tell from

Hill to Dale that Damon loves no more.

2.

Ye tinkling Rills, that saw my bliss  
E'er Damon prov'd untrue;  
Ah! do not deem it now amiss,  
My Tears your Streams renew:  
Nor think it strange if on my face  
The Rose's Bloom is dead;  
Can Beauty stay, when gentle Peace  
Is from my Bosom fled?

3.

O! why shou'd I a fimple Maid,  
So false a heart e'er prove!  
O! why did he my Peace invade  
With artful Vows of Love!  
Farewel then to my humble Cot,  
My flow'ry Banks Adieu!  
For Damon all his Vows forgot,  
For Damon proves untrue.



## Song for the Bassoon.

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Allegro

The musical score is written for Bassoon in 3/8 time, marked Allegro. It consists of six systems of music. The first system has a treble and bass staff. The second system has a treble and bass staff. The third system has a treble and bass staff. The fourth system has a treble and bass staff. The fifth system has a treble and bass staff. The sixth system has a treble and bass staff. The lyrics are: "Cease thy Murmurs cease thy Tears cease thy Tears" and "Cease thy Murmurs cease thy Tears vain are all thy idle Fears".

Cease thy Murmurs cease thy Tears cease thy Tears

Cease thy Murmurs cease thy Tears vain are all thy idle Fears



Handwritten musical score system 1. Treble and Bass staves. Lyrics: Vain are all thy idle Fears Cease thy Murmurs cease thy Tears cease thy Murmurs. Includes a trill (tr) in the treble staff.

Handwritten musical score system 2. Treble and Bass staves. Lyrics: cease thy Tears Thou art brave and great and good gen'rous as the roll-ing flood gen'-rous. Includes a trill (tr) in the treble staff.

Handwritten musical score system 3. Treble and Bass staves. Lyrics: as the rol... ling flood. Includes a trill (tr) in the treble staff.

Handwritten musical score system 4. Treble and Bass staves. Lyrics: Cease thy Murmurs cease thy Tears cease thy Mur... murs cease thy Tears. Includes a trill (tr) in the treble staff.



Thou art brave and great and good gen'rous as the rol...ing Flood gen'rous gen'rous

This system contains measures 1 through 8. The vocal line features a melodic phrase starting on a half note G4, followed by eighth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line with some rests and eighth notes in the left hand.

Thou art brave and great and good gen'rous as the rol...

This system contains measures 9 through 16. The vocal line continues the melody with a dotted half note. The piano accompaniment maintains the eighth-note texture, with some melodic variation in the right hand.

...ing Flood gen'rous as the rolling Flood

*Adagio* *tr* *Allegro*

This system contains measures 17 through 24. It includes a tempo change from *Adagio* to *Allegro*. The vocal line has a trill (tr) on a half note. The piano accompaniment features a more active right hand with sixteenth-note runs.

Scorn to de-base thy

This system contains measures 25 through 32. The vocal line concludes with a half note. The piano accompaniment continues with its active texture, ending with a final chord.



Handwritten musical score for the hymn "The Arm of the Lord". The score is written on three systems of staves. The first system consists of a treble staff and a bass staff. The second system also consists of a treble staff and a bass staff. The third system consists of a single bass staff. The lyrics are written below the staves. The score includes various musical notations such as notes, rests, and trills. The key signature is one flat (B-flat). The time signature is 7/4. The score ends with a double bar line and a repeat sign.

Handwritten musical score for the hymn "The Arm of the Lord". The score is written on three systems of staves. The first system consists of a treble staff and a bass staff. The second system also consists of a treble staff and a bass staff. The third system consists of a single bass staff. The lyrics are written below the staves. The score includes various musical notations such as notes, rests, and trills. The key signature is one flat (B-flat). The time signature is 7/4. The score ends with a double bar line and a repeat sign.



? Stevens  
? W. P. Stevens

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32.

*Sappho's Ode — from the Spectator.*

*Affettuoso*

Blest as th'immortal Gods is he, the Youth that fondly fits by thee, the Youth that  
fondly fits by thee And hears and sees thee all the while soft — ly speak and  
sweet — ly smile soft — ly speak and sweet — ly smile

2.

'Twas this depriv'd my Soul of Rest,  
And rais'd such Tumults in my Breast;  
For while I gaz'd, in Transport tost,  
My breath was gone, my Voice was lost.

3.

My Bosom glow'd; the subtle Flame  
Ran quick through all my vital Frame;  
O'er my dim Eyes a darkness hung;  
My Ears with hollow Murmurs rung.

4.

In dewy damps my Limbs were chill'd;  
My blood with gentle Horrors thrill'd;  
My feeble Pulse forgot to play;  
I fainted, sunk, and dy'd away.



*Recitativo*

'Twas Spring when all the plumy Choir in nuptial Treaty

*Pia:*

joins when tepid Gales with Love conspire to bless their soft de-signs Melif - sa

rang'd the Fountain's fide and thus in artless Accents cry'd

*Volti subito*



34.

*Aria Andante*Royal  
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Flute 1<sup>mo</sup>

Flute 2<sup>do</sup>

Vio: 1<sup>mo</sup>

Vio: 2<sup>do</sup>

Canto

Basso



First system of musical notation, measures 1-8. The key signature is two sharps (F# and C#). The first staff contains a melodic line with trills (tr) in measures 5-8. The second staff contains a bass line with trills (tr) in measures 5-8. The third and fourth staves are empty. The fifth staff contains a melodic line with a trill (tr) in measure 1 and a triplet (3) in measure 2. The sixth staff contains the lyrics "Hap - py Warblers Love en - joy - ing" with fingerings 6, 6, 6, 6, 5, 3 below the notes.

Second system of musical notation, measures 9-16. The key signature is two sharps (F# and C#). The first staff contains a melodic line with a trill (tr) in measure 10. The second staff contains a melodic line with a trill (tr) in measure 10. The third staff contains a melodic line with a trill (tr) in measure 10. The fourth staff contains a melodic line with a trill (tr) in measure 10. The fifth staff contains a melodic line with a trill (tr) in measure 10. The sixth staff contains the lyrics "Hap.....py Warblers Love en - joy - ing" with fingerings 6, 6, 5, 7, 6, 6, 5, 4, 3, 6, 6 below the notes. The system ends with the instruction "Voli subito".



36.

Flute 1<sup>mo</sup>

Flute 2<sup>do</sup>

hap-py Warblers happy Warblers hap-py Warblers Love en-joy-ing

free from Censure free from fears hap-py Warblers free from fears

hap-py Warblers Love en-joying hap-py Warblers



free from fears hap- py Warblers free from fears

Vio 1<sup>mo</sup>

Vio 2<sup>do</sup>

hap - py Love which nev-er dloying hap-py Love hap-py Love Mufick's tuneful Voice endears

Play the 1<sup>st</sup> Symphony before You go to the  
Duett and Chorus.



38.

*Duetto*

*tr*

What can Mortals sweeter prove than the Chorus of the Grove

*tr*

What can Mortals sweeter prove

thus to sing and thus to love thus to sing and thus to love

than the Chorus of the Grove thus to sing and thus to love thus to sing and thus to love

*Chorus*

*Violino & Flute 1<sup>mo</sup>*

*Violino & Flute 2<sup>do</sup>*

*Alto Viola*

*1<sup>st</sup> Voice*

*2<sup>d</sup> Voice*

*Vocal Bass*

*Organo*

What can Mortals sweeter prove than the Chorus of the Grove

What can Mortals sweeter prove than the Chorus of the Grove

What can Mortals sweeter prove than the Chorus of the Grove



1<sup>mo</sup> Flute

Flute 2<sup>da</sup>

Duetto

thus to fing      thus to fing

thus to fing      thus to fing

Duetto

thus to fing and thus to love      thus to fing and thus to

thus to fing and thus to love      thus to fing and thus to

Volti subito



40.

*Violino 1<sup>mo</sup> Con Flauto*

love thus to fing and thus to love What can Mortals sweeter prove than the  
love thus to fing and thus to love What can Mortals sweeter prove than the

*Chorus*  
*2<sup>do</sup> con Flauto Tutti*  
*Tutti*  
*Chorus Voice*

*Flutes alone*  
Chorus of the Grove thus to fi...  
Chorus of the Grove thus to fi...  
Chorus of the Grove thus to fing thus to fing thus to fing thus to fing



41.

*Tutti* *Forte*

*Tutti* *Forte*

*Tutti* *Forte*

*tr* *tr*

ng thus to fing and thus to love thus to fing and thus to

ng thus to fing and thus to love thus to fing and thus to

thus to fing and thus to love thus to fing and thus to

*Fortifs* *tr*

*Fortifs* *tr*

*Finis.*

love.

love.

love.

love.

6 7 7 5 4 3







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